

FEBRUARY 1992

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

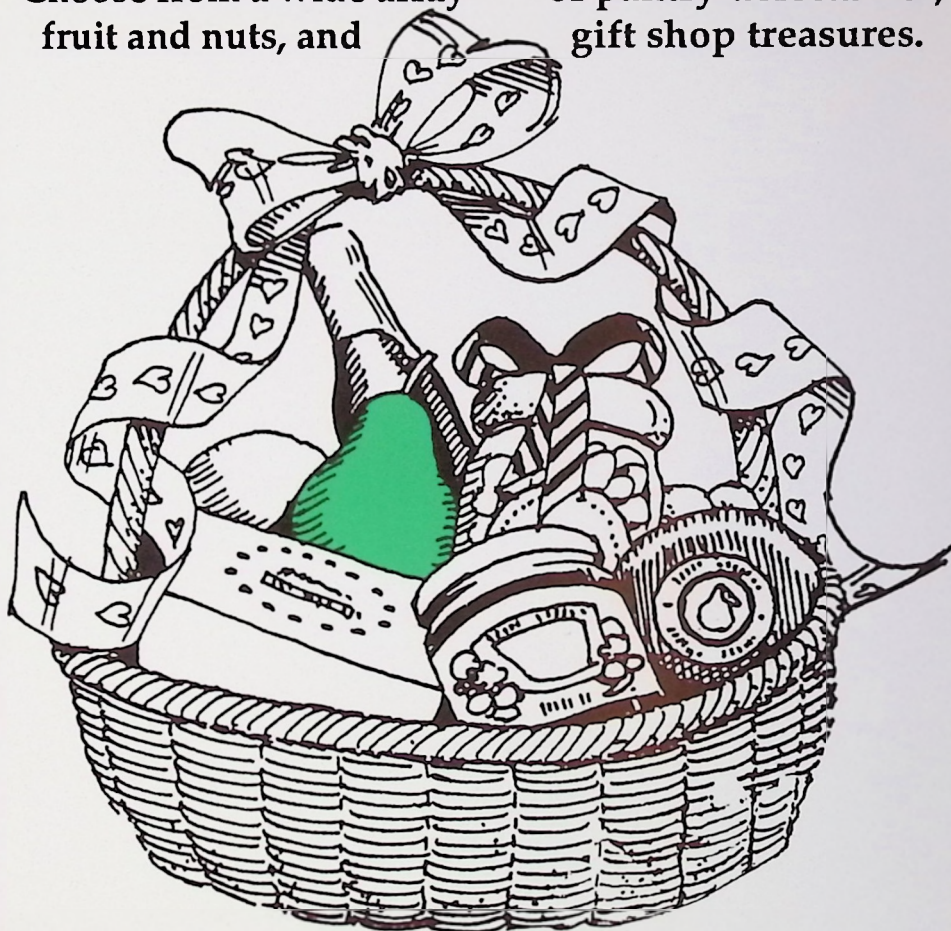
Harry and David's®

O · R · I · G · I · N · A · L

COUNTRY ♥ STORE ♥

Treat Your Sweetheart To A VALENTINE'S BASKET-BY-YOU

Let us arrange a custom basket for your sweetheart.
Choose from a wide array of pantry delectables,
fruit and nuts, and gift shop treasures.



1 MILE SOUTH OF MEDFORD ON HIGHWAY 99
OPEN DAILY 9 a.m. - 7 p.m./ SUN 10 a.m. - 6 p.m. • PHONE 776-2277

JEFFERSON PUBLIC RADIO STAFF

Ronald Kramer
Director of Broadcasting
John Baxter
Assoc. Dir. of Broadcasting
for Programming
Tom Cauthers
Assoc. Dir. of Broadcasting
for Technical Systems
Paul Westhelle
Assoc. Dir. of Broadcasting for
Marketing & Development

Jeff Sherman
Technical Director

Art Knoles
Development Associate/
Special Assistant

Pat Daly
Music Director

Annie Hoy
News Director

Keith Henty
Operations Director

Colleen Pyke
Announcer

Cathy Hagstrom
Accounting Clerk

Mary Friesen
Receptionist

Betsy Larke
Membership Secretary

Josh Gator
Chief Student Announcer

Barbara Johnson
Traffic Coordinator

ANNOUNCERS

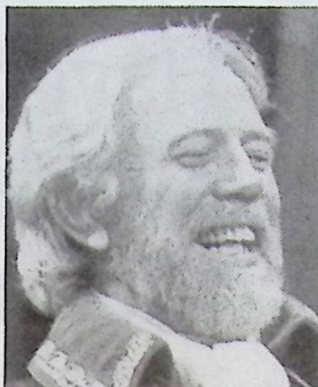
Michael Bevel
Tod Boyer
Jack Byrnes
Pete Caballero
Terrence Connolly
Peter Gaulke
Keri Green
Dave Hood
Rigoberto Jimenez
Harlan Johnson
Scott Kuiper
Russ Levin
Thom Little
April Locke
Susan McCreary
Luis Mendoza
Elena Mercado
Ron Peck
Shyla Pulido
Krista Saari
Deanna Stollings
Scott Strain
Lars Svendsgaard
Peter Van de Graff
Curtis Worsley

NEWS

Julie Arterburn
Hank Blackman
Jeff Brady
John Clark
Claire Collins
Bob Davy
Brandy Hilgefort
Anne Huey
Harlan Johnson
Ken Marlin
Joyce Oaks
Allie O'Connor
Wen Smith
Dane Taylor
Mark Workhoven

GUIDE STAFF

Mary Jo Heidrick
Editor/Art Director
Vincent & Patty Wixon
Prose/Poetry Editors
Michele Smirl
Arts Calendar Editor
Craig Vittetoe
Proofreader Extraordinaire
IMPAC Publications
Production



*Toby Anderson, an
Equity Guest Artist, in
SOSC Theatre Arts
production of Jom Jones
(see page 14).*

Jefferson Public Radio and
Michael Scott Baral present

SPIRITS IN STONE

THE NEW FACE
IN AFRICAN ART

An Exhibit and Benefit Sale of

ZIMBABWE
SHONA SCULPTURE

142 Church Street • Ashland

Saturday February 29 &
Sunday March 1 • 11am-9pm

*This is the first exhibit in the
Pacific Northwest*

For more information
call 770-4053

FEBRUARY 1992

Guide TO THE ARTS

Features

- 4 Intimate Views
Joyce Epstein
- 8 Spirits in Stone
- 12 *The Road to Mecca*
Phyllis Fox-Krupp
- 14 *Tom Jones*
Raymond Lowry
- 16 Roseburg Folklore Society's
Spring Folk Music Series
Joe Ross
- 18 Speaking of Words: *Send Me
Your Huddled Parts of Speech*
Wen Smith

Departments

- 2 Director's Desk
Yes, But You Have Such
Beautiful Mountains...
- 17 Prose & Poetry
C.K. Williams
- 37 February Arts Events

Programs this Month

- 19 Specials at a Glance
- 20 JPR at a Glance
- 22 Program Listings for February

Front Cover: *Spiral Time* by Chirambadare is part of a
Shona Sculpture and Benefit Sale (see page 8).



Published with funding assistance from
the Oregon Arts Commission, an affiliate
of the National Endowment of the Arts.

The *Guide to the Arts* is published monthly
by the KSOR Listeners Guild, 1250
Siskiyou Blvd., Ashland, OR 97520-5025,
with funds from subscribers, advertisers
and grants. Display advertising space is
sold by the *Guide* to defray the expenses
of publication and may be purchased by
contacting us at (503) 552-6301.

Jefferson Public Radio is a member of

NPR—National Public Radio,
CPB—Corporation for Public Broadcasting,
CPRO—Consortium for Public Radio in
Oregon, West Coast Public Radio, and an
affiliate of American Public Radio.

Calendar of the Arts Broadcast

Items should be mailed well in advance
to permit several days of announcements
prior to the event.

Jefferson Public Radio
welcomes your comments:
1250 Siskiyou Blvd.
Ashland, OR 97520-5025
(503) 552-6301

The *Guide to the Arts* is
printed on paper containing
40% recycled fibers.



Sometimes when writing this column I wonder whether I'm "preaching to the faithful" and such is the case this month. But I also think it's useful for you to know about the important issues facing public radio. One such issue is the pending reauthorization of federal financial support for public broadcasting.

Federal funds for public radio and public television are authorized by the federal government once every three years for a period beginning several years hence. While final action on the Public Telecommunications Act of 1991 will not be taken until early in 1992. Early in the process the congressional committees responsible for this legislation expressed their view that public radio needed to target more of its federal funding toward enhancing minority participation in public radio and toward moderating the financial pressures of stations operating in rural environments. The committees' subsequent written reports, issued in November, very strongly expressed this point of view.

In response, the Corporation for Public Broadcasting (CPB), which receives and distributes these federal funds, appointed several committees to study the apportionment formula under which these federal funds are distributed directly to public stations. Since then several meetings have been held and it seems clear that a meaningful response to the minority participation issue is well along in development. The rural service question, however, has not yet been squarely joined.

Why do rural stations need some special consideration? The question is not simply due to the smaller population base available to rural stations. For other reasons rural stations tend to have a far greater reliance upon membership income than metropolitan stations. Urban stations have more income streams available to them. One public radio official described this as the "How many people do you have who will give you \$10,000?" measure. Because rural areas lack the necessary infrastructure, stations in these areas write grants and give underwriting support on a proportionately comparable scale to stations in urban settings. By definition, rural communities are not going to be home to significant numbers of large philanthropic foundations with substantial assets. In

Yes, But You Have Such Beautiful Mountains...

an urban setting a public station has the possibility (perhaps even the likelihood) of finding a friendly foundation whose areas of interest include public broadcasting as well as foundation staff or trustees who are either already aware of, or may even frequently listen to, the applicant station. Obviously, rural stations will not likely secure foundation funding at levels literally, or proportionally, commensurate with most urban stations when the circumstances are so clearly less favorable.

Unlike foundation support, underwriting probably is an opportunity for local income. However, the lack of industry and the smaller retail base which characterizes rural areas means that the size of individual underwriting agreements will likely be substantially smaller than those of urban stations. Yet for most public radio stations, because it is labor-intensive, underwriting income is far more costly, per dollar raised, than most other income opportunities. Moreover, the costs of securing an underwriting agreement are often essentially the same for a \$20,000 underwriting agreement as for a \$2,000 (or even a \$200) agreement. Thus, in soliciting underwriting support, rural stations have a higher labor cost than urban stations.

Thus, on the income side of their budgets rural stations suffer from a structural inability to diversify income as broadly as can urban stations.

However, it is on the operating expense side of the equation that rural stations are really hardest hit.

Fixed plant costs are nearly a constant among all stations. The basic transmission system (a transmitter, antenna and a

core complement of studio equipment) costs all stations the same amount. Replacement transmitter tubes and maintenance parts are also the same for all stations.

Stations in rural settings face two choices. They can either remain very small, covering whatever territory their single transmitter can reach and to raise their operating costs from a comparatively small potential audience. Or they can seek to expand their service area. The incentive and encouragement to do the latter was significant during the 1980s when the percentage of the nation *not* receiving a public radio signal became a matter of serious national concern of public broadcasting. When public radio was available to fewer than 70% of U.S. citizens, translators and satellite stations operated by rural stations whose service could be pushed further out to reach citizens then receiving no public radio signal. During the past decade these efforts raised to include another 15% of the nation.

Much has changed in the basic economic premises upon which these signal extension efforts of the 1980's occurred. During those years, federal support, through CPB, was much higher and program acquisition charges were much lower. Thus, these signal extension efforts were more easily penciled out. Since then federal support, as a percentage of station budgets, has dropped significantly. Program charges have gone up dramatically, and largely at rates which are more advantageous to big stations. In commercial broadcasting (radio and television), program suppliers generate most of their income from stations in the larger cities which pay extremely large charges compared to small, rural stations. Much smaller shares of their income from programming derive from the smaller markets. Public radio has operated differently because of internal and external influences. In public radio costs tend to range more narrowly between urban stations and the smaller, more rural stations because most public radio programming isn't priced by audience size.

For example, for news service the Associated Press charges all public FM stations the same rate regardless of location. This makes for a bargain rate in a very large city and a significant cost burden for a small, rural news department.

Another example is the fee all public stations pay to take programming off the

public radio satellite. That fee is flat-rated to participating stations—despite the obvious fact that programming delivered by the satellite generates far more membership, and underwriting, income per program in more populous areas than in rural settings.

Some of NPR's program charges are also narrower in scale than its income potential to a station would indicate. For example, the maximum charge for NPR's Cultural service is \$14,000, but the smallest charge is a little less than \$3,000. Thus the smallest stations pay 1.5% of their budget for this program while the largest stations pay 0.1% of their budget for the same one.

American Public Radio's (APR) pricing is also regressive because it offers larger stations the greatest "bargains" in cost. The largest station pays \$0.0022 per listener to affiliate with APR. The price goes up as the market size declines. The smallest market pays APR \$0.24 per listener. Since the size of a station's potential audience significantly determines its income opportunities, this approach obviously works a serious hardship on rural stations.

Nor is this regressive trend confined to programming costs. Another public radio organization, the Station Resource Group, has a top membership rate based upon a station's budget size of \$3,800 which, when applied, means that the rate is capped for all stations with a budget in excess of \$1.26 million. The largest station in the nation has a budget of more than \$14 million.

Thus, stations which have conscientiously sought to provide public radio in communities which had no such service, using translators and other unusual extension systems, have assumed significant increases in their operating expenses to do so. They have multiple towers, utility bills, land leases, transmitters, and must devote additional staff time to make repairs to this added equipment, compared to stations which can reach a far larger number of people by using a single transmitter in a large urban area. These stations pay disproportionately higher charges for many programs and services they purchase. All the while the federal support which helped to justify construction of many of these systems has been declining.

Now Congress seems inclined to increase support for public radio and has strongly suggested that some of the

Continued on page 27

INTIMATE



William Bailey,
Still Life Ginepro No. 2

STILL LIFE REALISM AT THE SCHNEIDER MUSEUM OF ART

Picture yourself in a museum gallery: you're standing in front of a painting of a large head of green cabbage which appears to have been freshly picked from the garden and placed precariously on the cane seat of a wooden ladderback chair, its leaves nibbled by some voracious garden pest. Richly red ripened tomatoes and deeply yellow summer squash share a table almost out of sight, and an onion garland is wrapped around one of the chair's spindles. It's front and center, intimate, "Realism."

This painting, by New York artist Sondra Freckelton, may be viewed first hand beginning January 26. The new exhibition of fifty works entitled *Intimate Views: Selections from the Glenn C. Janss*

Collection of American Realism is at the Schneider Museum of Art on the campus of Southern Oregon State College in Ashland. It provides a unique opportunity to view contemporary still life watercolors and drawings that reflect the artists' meticulous inner adventures in the real world.

The challenge of realism focuses our attention on objects of everyday life, those we can see, almost touch and feel, like a journey into a familiar neighborhood—but not quite. Intimacy in art can be as mystifying in its familiar icons as were the abstractions of the modernist movement in the first half of the 20th century.

By the 1950s, artists who had revolted against the tide of non-representational art began to work in new techniques, exploring fresh concepts of color, line and form. New terms emerged—labels that reflected a variety of philosophical attitudes and the many styles of contemporary realism: Photo Realism, New Realism, Super Realism, Magic, Surrealistic, Painterly, Visionary.

Glenn Janss, in the introduction to

VIEWS

By
JOYCE EPSTEIN



Sondra Freckelton,
*Cabbage and
Tomato*

the catalogue of her collection, *American Realism, Twentieth Century Drawings and Watercolors*, introduces the difficulty in defining the term and the artist's role. "The realist presents his subject matter as realistically as possible, using any of a vast range of approaches, often taking artistic license to make his work seem more 'real' than real. At times he will manipulate his composition, adjust his colors, alter a perspective, or create arbitrary light sources. He does this in order to accomplish his intent to reveal more than one would ordinarily see."

Dr. Alvin Martin, in his extraordinary overview of the art historical background of realism, which is in the same catalogue, considers Realism as not being a style but rather an attitude of mind. "The realist is first an empiricist who wants to perceive, comprehend, and explain the things and events of the nominal

world... Seeing and perceiving the appearance of things and then expressing what has been observed are at the heart of the realist approach to art."

In Carolyn Brady's large watercolor, *Pink Table*, we see the frontal focus of precisely rendered flowers and vase, the background softened in the forms that shape the table setting and in the flattened textures of its background—images of our environment that are both immediate and unidealized.

The simplicity of backgrounds in Sandra Mendelsohn-Rubin's *Cherries*, Tomar Levine's *Still Life with Two Brioques*, and William Bailey's *Still Life-Ginepro No. 2*, lends a quietness to their subject matter. Each has a different perspective. We are told that the shapes in Bailey's work were created in his imagination, much as in the Dutch still-life paintings of the 17th century. Does that



Janet Fish, *Autumn Leaves and Fruit*

make his still life any less real? Of course, the sense of aesthetics that informs our present has changed over three centuries. The viewer may bring his or her own narratives to each work, but the artist creates, or re-creates, his own relationship to the world in his own time and place. Bailey has been called one of the most complex and influential "realist" artists in the exhibition.

But one of the joys of this show is that one can look at the works without having to interpret any philosophical intent or be concerned about any of the "isms" to which a particular work might be kin.

The personal symbolism in Juan Gonzalez' *Double-Portrait of Jimmy in New York City*, like a voyage into a private world, is all the more real for us in our glimpse of the artist's reality. Photo Realist Ralph Goings' small *Still Life Group* and *Burger*, both watercolors, make statements about our common experience at fast food counters, at once visually direct. But they can also take us a step beyond the true nature of the object.

In a 1982 pastel, *Autumn Leaves and Fruit*, by Janet Fish, the apples, pears and Italian plums share the glass bowl's luminescence and vibrancy, its movement, which is nevertheless held in place by its flat planes. The autumn leaves are as rich and ripe as the fruit and no less fragile. The shadows form an integral landscape.

An essay in *Super Realism, a Critical*

Anthology, edited by Gregory Battock, art editor, and critic Cindy Nemser (p.63) refers to similar contemporary representations as being "...closer to the early Roman and later Dutch concepts of the still life with their artificial arrangements and individual concern for accurate illusionistic portrayal of isolated objects... We discover through their closeup vantage point that light hitting the surface of translucent materials, such as glass, cellophane, or gelatin, can spur an artist to breathtaking depictions comparable to those inspired by the unspoiled products of nature."

Both Marianne Boers' watercolor, *Perrier '82—10 the Bottles*, 1982 and Don Eddy's *Drawing for "Glassware I,"* a small graphite work, are exquisite examples of the meticulousness of photo realism and its choices of commonplace objects, in the case of Boers' work making what perhaps might be a dispassionate statement, a metaphor for assembly line art. But the reflections intrigue and each bottle and glass does have its individual nature.

The history of realism, as Dr. Martin points out, can reach back more than fifteen thousand years, to the Stone Age cave of Lascaux in Southwestern France, where one finds a "...depiction of a deer expressively rendered with considerable zoological understanding... To the artist who painted it, the deer accurately symbolized the appearance of an important

cohabitant of his or her world." Next to the deer is what appears to be a rectangular shape. Martin relates both figures—the accurate and the abstract—to the effects they had upon reality. He relates their juxtaposition. The "...motivation for their creation provide(s) an important lesson in understanding the art of all ages and styles. The creation of symbolic images to induce a sense of spiritual, emotional, or intellectual identity between the thing depicted and the viewer underlies all representational art."

Critics and art historians, in more current concerns for the need to define the history of realism, often include the work of the 17th century Caravaggio along with the more frequently cited references to Dutch painting of that time and later to Gustave Courbet and Edouard Manet in the 19th Century. In early 20th century America, the Ash Can School, Precisionists, Social Realists, artists ranging from Thomas Hart Benton and Edward Hopper to Georgia O'Keeffe and Reginald Marsh, were active in various representational movements. If this exhibit piques your interest in learning more about art history and/or various movements, in addition to classes at local colleges, a wealth of published works exists at the county and college libraries.

Many of the artists in the exhibition

were earlier involved with abstract movements as practitioners or students. Although they came to reject abstract form in their work, they nevertheless retained its compressed pictorial space. And they continue to explore line and form, dramatic color, rhythm, exaggeration.

Glenn Janss began her extensive collection of representational works on paper more than thirty-five years ago with an historical emphasis on paintings and drawings from the turn of the century to 1950. She added contemporary realists to her collection in the 1960s and 1970s as her own knowledge and focus broadened. The collection now contains over four hundred works on paper and is on a long-term loan to the Boise Art Museum in Idaho. It has been divided into smaller groups which are shown on a rotating basis. In April of 1989 "Naturalism" was presented at the Schneider Museum. Still to come will be the sections on "Historical Perspectives" and "Figurative Selections."

Intimate Views brings the intimate nature of still life painting to us, a not-to-be-missed chance to share a close, personal adventure in the real world of many artists and their passionately involved collector. The exhibition continues at the Schneider Museum of Art through March 6.



Ralph Goings, Still Life Group

Joyce Epstein is a free-lance writer living in Ashland and publicity chairperson of the Schneider Museum of Art.

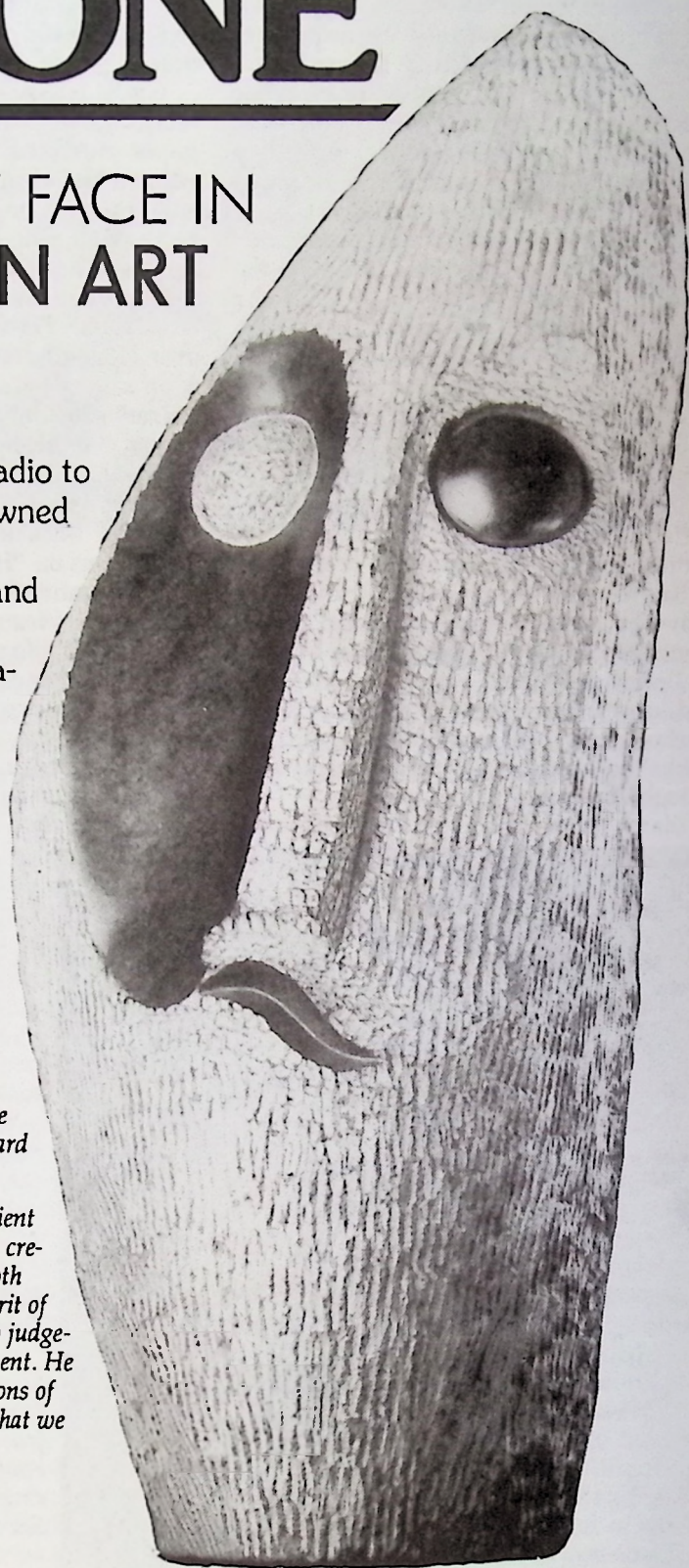
SPIRITS IN STONE

THE NEW FACE IN AFRICAN ART

▶ Jefferson Public Radio to
Bring World Renowned
Zimbabwe Shona
Sculpture Exhibit and
Benefit Sale to
Ashland in Celebra-
tion of Black
History Month

▶ Chaminuka, *Springstone*
serpentine stone, by Richard
Mteki, 15" h.

*Chaminuka is the omniscient
god of Shona folklore who cre-
ated all things. He sees both
the noble and the base spirit of
humankind, yet passes no judge-
ment, reward or punishment. He
stands aloof from the actions of
humankind as he knows that we
will reap what we sow.*



Steeped in the legends and traditions of an ancient African civilization, Shona sculpture of Zimbabwe is a profound expression of the human condition that transcends geography and time.

In celebration of Black History Month, Jefferson Public Radio, in conjunction with Michael Scott Baral of Ashland, will present a showcase of Shona sculpture created by some of Zimbabwe's finest artists. Over 50 sculptures will be on exhibit and for sale during the last week in February with a public showing on Saturday February 29 from 11 am to 9pm and Sunday March 1st from 11am to 8pm. The showing will be held at 142 Church Street in Ashland. This exhibit, which has been touring in major museums and galleries throughout the U.S., including Gumps Gallery in San Francisco, the San Diego Museum of Natural History, and the California Academy of Science, will be the first exhibit of Shona sculpture in the Pacific Northwest.

Heralded by Newsweek magazine as "the most important art form to emerge from Africa this century," Shona sculptors use stone consisting of serpentine, granite and 3.6-billion-year-old verdite to create images that define their culture.

The inspired artistry of the Shona sculptors transforms rock from nearby fields and mountains into graceful animals, proud ancestors, and mythical spirits.

A peaceful, quiet people, the Shona keep deep traditions in the land and in the tribal family. Like many Native American tribes, they believe that all things possess spirits and sculpting is a search for the spirit unique to each individual piece of stone. They work long, quiet days chiseling at the rock until the spirit begins to take form and expresses its metamorphosis.

Unlike formally trained artists, Shona carvers are mostly self taught and ingeniously use a variety of makeshift tools fashioned from commonplace things such as tableware knives and forks of pot metal. Each implement is ground down and used for making the finer detail lines of the sculpture. Old discarded truck springs are cut into sections for chisels which reduce larger stone slabs down to smaller chunks. Power tools are too rare and expensive for artisan carvers and most do not have electricity.

When the art piece reaches the polishing stages, a simple concoction of native plant waxes and old boot polish are blended together. Then the tedious task of hand polishing continues for hours. Layer after layer of wax is applied until the spirit stone gleams into glossy form.

These gentle native artists have neither seen nor heard of Picasso, Bufano, Modigliani,



ON THE COVER:

Spiral Time, Cheweshe serpentine stone, by Chirambadare, 36" h.

To the African Shona, time exists in a spiral. It is not linear in the sense of Western time. Instead, past, present and future exist simultaneously giving rise to the belief that all things have a deeply spiritual nature both in the living and the dead.



Mother and Child, black iron serpentine
 stone, by Never Chihumba, 20" h.

In Shona society, family bonding is the foundation of the entire culture. The relationship of mother and child is the sacred unit and all tribal African laws governing Shona society serve to protect these vulnerable bonds. A family's wealth is not measured in material accumulations, but by the love within the family and the happiness of their children.

Braque and other world-renowned sculptors. They only know that their stone spirits come from an inner tribal and native instinct that they cannot explain.

Some larger works of Shona art are on permanent exhibition at the National Gallery in Harare, Zimbabwe and can be found in the private collections of H.R.H. the Prince of Wales, H.R.H. the Duke of Edinburgh, Queen Sofia of Spain, the Rockefeller family, the Rothschild family, and Sir Richard Attenborough. Selected works are included in the permanent collections of the New York Museum of Modern Art, the Rodin Museum in Paris, and the London Museum of Contemporary Art.

While Shona sculpture has achieved worldwide acclaim, it remains affordable. All pieces on exhibit will be for sale with the majority of prices ranging from \$50 to \$2,000 with some selected pieces available up to \$8,000. Thirty percent of net proceeds from the sale will benefit the KSOR Listener's Guild. Admission to the exhibit is free. For more information call 770-4053.



►
The Elder, black iron serpentine stone, by Peter Mandala, 16" h.

The work pays tribute to the tribal elder grandfather. Revered for his wisdom, knowledge and patience, the Shona grandfather teaches discipline, honesty and moral behavior to all the African children. He mediates disputes and his judgement is fair and meant kindly. He dearly loves all children and offers them folktales, proverbs and riddles to teach understanding and good judgement.

THE ROAD TO MECCA

A Brilliant Little Play That Illuminates the Way on a Dark Winter Evening

by Phyllis Fox-Krupp

A master craftsman, this Athol Fugard, to give us a play that is so compelling, so sparkling, remarkable, simple, insightful and appealing!

Inspired by the life of one Helen Martins of New Bethesda in the Great Karoo, a semi-desert region in South Africa where Fugard took his summer refuge, *The Road to Mecca* follows Miss Helen through a winter year's crisis in which she is caught in conflict with the two people who really care about her.

Just the sort of play that is director Robert Watt's cup of tea... and he will direct it for the Barnstormers in Grants Pass beginning February 7th for a three-weekend run.

"It's a play about relationships," Watt says, "an ensemble piece that has nothing extraneous in it; everything has to exactly fit against a background of a lot of love."

Loraine Sherman, one of the bright lights on the Grants Pass theater scene, will be Miss Helen. Her theater credits are legion—she studied drama in New York and worked professionally on the East Coast, then at the Pasadena Playhouse, before devoting herself, with her husband, Ron Sherman, to teaching and promoting serious theater locally. However, she feels it is not experience in

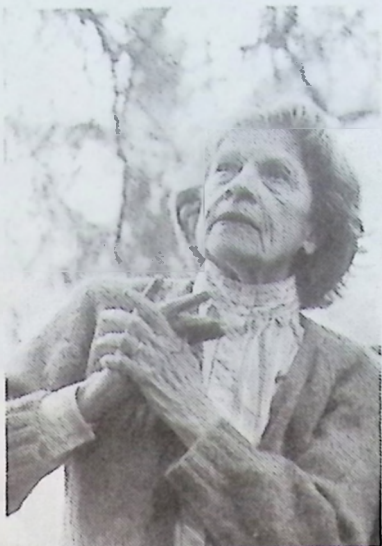
the theater, but personal experience that ties her and has prepared her to assume the role of Miss Helen on stage.

Fugard's Miss Helen is an irresistible eccentric, full of grace and sweetness, who has strayed from her uncompromising, self-righteous peers' notion of a proper life in favor of allowing herself to respond to the tempestuous drive of creative energies that save her from being, as the playwright has her express it, "a drab little nothing."

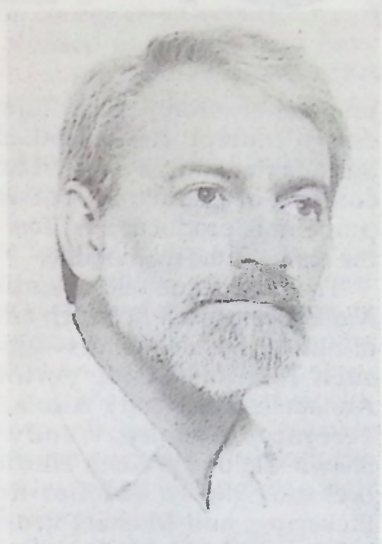
The play reflects life in rural South Africa but is universal in its issues and relationships. Sherman feels drawn to Miss Helen for her dignity, strength and caring for the well-being of those around her, even as she faces the problems that come with age. Like Miss Helen, Sherman herself lived several years in virtual isolation in her won remote home in the Mojave Desert while her husband traveled for his business.

Always a keen observer, she noted that other women alone in the desert had been widowed and either left the area promptly, discovered something interesting to do, or just faded away. While Miss Helen was seized by artistic necessity to create a world of sculpture outside her house, Sherman created meaningfulness in her life by befriending residents of the remote area as a book-mobile librarian. "People were so in need of someone with whom they could safely share their feelings," she said, "it was often like being a father confessor."

Then, "All of a sudden," Sherman continues, "you realize that your years are numbered and that you better settle with yourself and decide what you want to do with the time you have left." This is Miss Helen's situation when we meet her.



Loraine Sherman as Miss Helen



Robert Watt, director and as Marius Byleveld in the play

During the course of the play, we see Miss Helen through her own eyes and through the eyes of her friends, her pastor and the young social worker, Elsa (not cast at time of publication), whose character parallels Helen Martins' young social worker friend, whom the playwright says he "accidentally" met prior to writing the play. Elsa is fiercely devoted to Miss Helen, who is for her strong and intrepid, an inspiration for her own troubled life. In his notes before the play,

Fugard relates that after their meeting, Helen Martins' friend acknowledged his respect for Helen by presenting him with a photograph of the two of them. He writes, "I took one look at the photograph—it's a brilliant, beautiful photograph—and there was the play ... I was hooked."

For Miss Helen's other friend and the play's benevolent antagonist, Pastor Marius Byleveld, director Robert Watt chose the road Fugard himself did when he directed the Broadway production of *The Road to Mecca*. He cast himself. Like the stern, formal Marius, Watt's quiet, thoughtful exterior hides a gentle nature. Although he is young for the role, he convincingly and movingly played opposite Sherman as her aging husband in a production of the poignant *Painting Churches*.

For Marius, Miss Helen is the quintessential Christian lady, filled with light. But as director, Watt reminds that Fugard frequently shows that how we perceive others most often fills a need of our own which doesn't include seeing clearly.

Marius and Elsa pose their own problems, "But," once again the director, Watt, cautions that "Fugard is a playwright who illuminates but who gives no answers to the problems he poses, no solutions." Indeed, he leaves us to ponder life—relationships, timing, loneliness, trust, the idea of cause and effect in the scheme of things and more. The reader/audience is left with a love for the characters and for the playwright, for the clarity of his insights and for causing us to feel his respect and compassion for what seems to be all of humanity.

The Road to Mecca will be performed at: Barnstormers, 112 NE Evelyn Street in Grants Pass, Fridays–Sundays, February 7–9, 14–16 and 21–23 at 8:15pm on Fridays & Saturdays and 2:30pm on Sundays

For reservations and further information, telephone the theater's 24-hour line at 479-3557.

Phyllis Fox-Krupp is a freelance writer and publicist living in the Grants Pass area.



Scene from the movie *Tom Jones*

TOM JONES

SOSC Theatre Arts Department Presents an Adaptation of *Tom Jones* in Exciting Environmental Theater Format

By Raymond Lowry

In recent years, audiences who have attended SOSC's popular dinner theatre series (*A Flea In Her Hair*, *Noises Off!*, *The Importance of Being Earnest*, and *Scapino!*, among the more recent) have come to expect not only an evening of food and merriment, but handsomely produced, well-acted productions of good, classic comedies as well.

By all early accounts, SOSC's upcoming dinner theatre production of Peter Jeffries' adaptation of Henry Fielding's classic 1749 novel *Tom Jones*—the production opens in Ashland on Thursday, February 20—promises to be the most colorful and distinctive of SOSC's dinner theatre productions to date.

There are several aspects to the SOSC production—a large ensemble of actors, featuring an Equity Guest Artist; an

unusual environmental dinner theatre design concept; and a reputedly hilarious adaptation of a classic 18th Century comedy of manners—that will likely propel this production of *Tom Jones* into the realm of the memorable.

The production will feature a *Nicholas Nickleby* approach in which an ensemble of nineteen young actors—among them such familiar SOSC performers as Annabel Allen, Andy Alcala, Kari Bol, Terrence Connolly, Wendy Fencsak, Shawn Galloway, Keith Hitchcock, Guy Jackson, Brian McCarthy, Halle Pickering, and Michael Prosser—portraying dozens of characters. The *Tom Jones* script moves freely and fluidly, featuring dozens of short scenes that move the action quickly from one locale to the next. Transitions between scenes and shifts in locale and action are even “narrated” by the actors as they move in and out of various characters.

“In addition to being loads of fun, *Tom Jones* provides some real opportunities for young actors to ‘stretch’ their capabilities,” according to SOSC faculty member Dennis Smith, a veteran of several dinner theatre productions at SOSC. Smith is at the reins of the large-scale *Tom Jones* production.

“One challenge is that members of the company will play multiple roles. Another is that the actors are working in an 18th Century English setting, so there are challenges in terms of speech, period

movement, and costume," Smith notes.

"One exciting facet of *Tom Jones* is that the Peter Jeffries' script mandates a company approach," Smith continues. "The student actors learn to work together as a theatrical ensemble, a smooth-functioning group that harbors no star egos. In an ensemble situation, actors learn to trust one another and become trustworthy."

One special treat in store for theatre patrons is the casting of Toby Andersen, an Equity Guest Artist who will appear in the SOSC production as Squire Western. Andersen played the role in the original production of this version of *Tom Jones* when it was produced by the California Shakespeare Festival a few years back.

This is the first SOSC production to feature an Equity Guest Artist, according to Department Chairman Dale Luciano. It is also the first such arrangement at any Oregon college or university.

"I'm pleased and excited to have entered into our first Equity Guest Artist Contract with Actors Equity," Luciano comments. He negotiated the terms of the contract with Actor's Equity, the professional actors union, for Andersen's services.

"We've wanted to try a guest artist contact for some time, and *Tom Jones* seemed an ideal production in which to try it," Luciano explains. "Our training program does prepare students for eventual entry into the professional world. Toby's presence in the cast is a valuable opportunity for students to absorb the attitudes and working methods of a serious, working professional."

"I'm thrilled to be the first Equity Guest Artist at SOSC, and I'm delighted to play Western in this production," Andersen says. "I sat through the November auditions when Dennis Smith was casting the production, and I was terribly impressed by the calibre of talent in this department. I'm very excited about the whole undertaking."

Environmental Theater

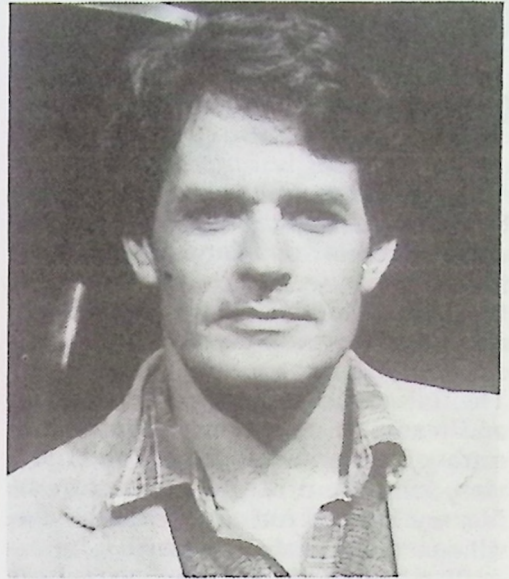
On the day I tour the Theatre Arts Building in mid-December, I encounter director Dennis Smith standing on the edge of the Dorothy Stolp Stage. Next to him stands Craig Hudson, scenic designer for the production.

Both are gazing out into the large auditorium at an unfamiliar, somewhat startling sight.

A hard-working crew of more than a dozen student carpenters and techni-

cians have spent two days carefully removing the large majority of seats from the expansive, 300-seat auditorium. (They have been placed in careful storage, I later learn.) At the moment, the crew is busy erecting a series of imposing platforms at various points around the huge, open expanse of auditorium.

Much of the platforming has been designed to accommodate dinner theatre



Director Dennis Smith

tables in a configuration that has not been attempted previously. At the same time, a network of platforms and ramps extending out in myriad directions from the actual stage to the rear of the auditorium will permit the actors to perform... everywhere.

The configuration is audacious and exciting. As I approach Smith and Hudson, I note that both are both smiling. With infectious enthusiasm, Hudson responds to a question by exclaiming, "*This is gonna be great! Our audience won't know where they are. The space is being totally transformed!*"

"We are creating a total environment for this production. It is 'environmental dinner theatre,' a total atmosphere," Hudson explains. "When people enter the theatre, there will be no clear, distinct difference between the audience space and the performance space. Both audience and actors will share one gigantic, encompassing space."

Smith says simply, "It will be unlike anything anyone has ever seen inside the Dorothy Stolp before."

Continued on Page 27

The Roseburg Folklore Society presents its... Spring Folk Music Concert Series

By Joe Ross

A friend recently asked me if traditional music was dying. Certainly, we don't often hear popular singers singing folk songs as we did in the sixties. On the other hand, for the past three decades many people have been seeking simplicity in most aspects of their lives. The folk revival continues to be strong, and many are discovering the appeal of a travelling troubadour with their stories, songs, and rawboned earthiness. No, my friend, I can assure you that traditional music is alive and well!

The Roseburg Folklore Society was organized in August, 1991, and has issued nearly 150 Charter Memberships since its inception six months ago. The Society is an active group which sponsors old-time country barn dances, gatherings, potlucks, jam sessions, and concerts. The Society's events facilitate the dissemination and sharing of folk tradition, whether it be folk art, music and dance, or recipes, riddles, and stories. Great enthusiasm and support have been shown for the Society's folk concerts at the Umpqua Valley Arts Center in Roseburg. It is with great pleasure that the Roseburg Folklore Society announces and invites you to attend their Spring Folk Music Concert Series.



LEGENDS AND STORIES

Once Upon A Time... An Evening of Storytelling
Sat., February 1

Ah, the simplicity of a storyteller and his words. In this modern age of MTV, cartoons, and Nintendo, it is refreshing to find that the art of storytelling has not

gone the way of beatniks, pet rocks and dinosaurs. Oregon storytellers Aletha Cox, Bob Heilman, Jim Nice, and Ben Trail will entertain and enlighten with their tales of laughter and fear, reality and fantasy. The Roseburg Folklore Society is proud to present an evening of yarn-spinning. Come out and tap into your imagination. Share the adventures of some of Douglas County's best storytellers. A special admission of \$5 (\$4 for RFS members) has been set, with children 12 and under totally free.

GOLDEN BOUGH

Magical Celtic Music and Golden Tunes

Sat., February 15



Rooted in Celtic, European and American folk traditions, Golden Bough has a refreshing contemporary sound. Paul Espinoza, Margie Butler, and Florie Brown blend their voices in two- and three-part harmony while accompanying themselves on a variety of instruments from Celtic folk harp to viola, from accordion to tin-whistle. Golden Bough has gained a large following in Europe and just returns from a January 1992 concert tour through Germany and Italy. Golden Bough weaves a musical tapestry with its lively traditional songs, tender ballads, and spirited originals. For over a decade, Golden Bough has pleased audiences of all ages. They have released six albums. Don't miss their flight of musical fantasy through Roseburg.



ROSALIE SORRELS

Lifetime Achievement in Folk

Fri., February 28

I don't sing a song unless it's part of a story I'm telling ... Sometimes it's very personal, and sometimes it's about a time and place ... I try to sing a song which has meaning for me, and I try very hard as I'm doing it to use something I learned from Stanislavsky's 'An Actor Prepares,' which if you do it right

every person in the room thinks it's their story you're telling."

— Rosalie Sorrels

This year marks Rosalie Sorrels' 31st anniversary as a professional folksinger, storyteller, songwriter, and author. She's also been heralded as a "champion of the just, the creative, the female, and often the eccentric." Rosalie Sorrels represents a special type of pioneer, the travelling woman folksinger, never afraid to sing or say what she thinks. Her first book, *What, Woman, and Who, Myself, I Am*, is a widely-acclaimed collection of songs, poems, and writings by and about women. Her *Report From Grimes Creek After A Hard Winter* chronicles some interesting aspects of her life. In the fall, Sorrels' *Way Out In Idaho*, a collection of folk songs, stories and poems compiled for the Idaho Centennial Commission, was released. Boise State University awarded her for lifetime achievement to American western life and letters. Rosalie Sorrels has amassed 17 albums to her credit and has been described as "an artist, intellect, cultural historian, raconteur, mother, grandmother, teacher, and constant revelation to her friends and fans..."



NO STRINGS ATTACHED

Modern Acoustic Folk on Traditional Instruments

Thurs., March 12

This exciting, versatile string band from Blacksburg, Virginia, plays acoustic jazz, swing, and original compositions. It is traditional music of the future with two hammered dulcimers, mandolin, guitar, bass, harmonica, bouzouki, pennywhistle, flute, bowed psaltery, kalimba, and synthesizer. During the last ten years, its style has evolved from that of a repertoire of a string dance band to their own unique pioneering sound. Their six albums have received much critical acclaim and have won numerous awards. No Strings Attached is expanding the concept of folk and traditional music with music that shimmers, bounces, and shines. Randy Marchany, Bob Thomas, Pete Hastings and Wes Chapell are the stellar performers.

AMAUTA

Captivating Traditional Music From The Andes



Sunday, April 26, 5pm

Amauta are the Incan Masters of the Mysteries. When the conquistadors met the Incas 400 years ago, a sweet, mysterious music evolved from that forced marriage of their cultures. With their woodwinds, strings, and drums, Amauta blends virtuosity with their ardent interest in Andean musical traditions. From songs like "Encuentro" based on Peruvian folklore to "Pajaro Campana" from Paraguay, this band thrills audiences with their exciting, spirited music, accompanied by the bombo (bass drum). Traditional Andean instruments like the 4-stringed Venezuelan Cuatro, the 10-stringed Charango, the Quena (flute), and the Zampanas (panpipes) will be featured. The charango, a small guitar-like instrument, is an essential element of Amauta's sound. After the Spanish introduced stringed instruments to the Andes, they refused to let the natives play them. The Andeans created the charango, traditionally made from an armadillo's shell and small enough to be hidden under a poncho. The members of Amauta are also talented songwriters, having written Fito Irribarra's "Margarita" and "Yolanda," Marcelo Sulantay's "Dream of Mt. St. Helens," and Josecarlo Sulantay's "Vuelven Las Nubes." Their recent appearance at the Northwest Regional Folklife Festival in Seattle was met with rousing enthusiasm from the audience.

All concerts begin at 7:30pm except the April 26 concert, which will begin at 5pm in the Umpqua Valley Arts Center, 1624 West Harvard Ave., Roseburg. Admission is \$6 at the door. Admission for Folklore Society members is \$5. Series tickets for all five concerts cost \$22. For more information call the Roseburg Folklore Society at (503) 673-9759 or send payment and a S.A.S.E. to the Roseburg Folklore Society, PO Box 5115, Roseburg, OR 97470.

Joe Ross is a musician and a freelance writer.

Speaking of Words

by Wen Smith

Send Me Your Huddled Parts of Speech

I was about to tidy my desk the other day when I stopped short. *Tidy* is an adjective, not a verb. Do I have a legal right to use the description for the action? I decided to put off the job and call my lawyer.

She assured me there's no law against word abuse in the marketplace. The adjective *tidy* has no legal recourse against me if I want to use it as a verb. But what's legal is not always morally right, and I want to do the right thing.

Now, I'm not a bleeding heart about this. I've never started a protest movement against word abuse. I've even stood by and listened to the English language being mugged by a gang, sometimes right on national television, without raising a finger. But I'm still ashamed when I catch myself joining the muggers.

Is it fair to wrench a word from its assigned job and use it to do windows? Look at poor *wrench* there. It's a noun, but now I've made it do a verb's work. Should I be restrained?

Well, I don't think so. Purists argue against using a noun as a verb or an adjective as a noun. But putting words to work outside their expertise isn't unfair labor practice. Think of it as liberating words from their chains. By turning *wrench* into a verb, I release it from the tedium of its everyday job. I give it freedom and opportunity, a chance to go out in the world and find adventure.

When I crack the shackles of words, I join the ranks of the great emancipators of history. Already I've taken thousands

of imprisoned nouns, verbs, and adjectives, all yearning to breathe free, and led them to liberty.

Nouns do verbs' work when I *oil* a hinge, when I *hoe* the garden and *seed* it and *water* the flowers. I *host* a party, *ice* the drinks, *sugar* my doughnuts and *wolf* them down. I *market* my goods and *pocket* the money.

I turn a verb into a noun whenever I take a *rest* or enjoy my *sleep*, give a gentle *squeeze*, or have a good *laugh*. I no longer wince when told that a book is a good *read*.

As for the *tidy* clan, I've opened the iron gates for hundreds of once-imprisoned adjectives. I *warm* my coffee or *cool* my heels. I *calm* my nerves and *smooth* things over. I *brown* my potatoes, *black* somebody's eye.

Centuries ago the prepositions broke from their bastille and started new lives as adverbs, and vice-versa. Despite all efforts, though, many words still languish in chains and much affirmative action has yet to be taken.

Lately I've worried about the imprisonment of the conjunctions, those go-between words, especially *and*. They seem forever tied to their lowly job of nailing other parts of speech together and have but meager life of their own. Some dark night I'm going to snip the bars and try *and* as a verb.

Liberated or not, words should work for me. But when words labor in my fields, I don't want them cheerless or mistreated.

Just in case the Parts of Speech Union Local 47 should lodge a complaint, I've decided not to tidy my desk for a while.

I hope the union doesn't notice *lodge*.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

Join us in a celebration of African-American composers in a concert by the U.S. Coast Guard Band, conducted by Lt. Commander Lewis J. Buckley, playing music by Scott Joplin and Duke Ellington, among others. *Roots* author and former Guardsman Alex Haley hosts. This airs Monday, February 10 at 3pm.

**KSMF
KSBA
KSKF
KAGI**

Rhythm & News

We celebrate Black History Month 1991 with two exciting specials:

Juke Joints & Jubilee: Blues, Gospel, and Juba Dance, featuring the Holmes Brothers and Fontella Bass, Sunday, February 8 at 2:00pm.

The Smithsonian Jazz Masterworks Orchestra specializes in rescuing jazz scores from the grooves of historical recordings. A special two-hour concert features highlights from the Orchestra's 1991 debut season, and it airs Sunday, February 15 at 2:00 pm.

Empire of the Air: The Men Who Made Radio tells the fascinating and tragic tale of Edwin Armstrong, who invented FM. This radio drama's cast includes David Ogdon Stiers, Bonnie Bedelia, John Astin, and Ed Asner, and is narrated by Steve Allen. Listen as your radio tells its own story Wednesday, February 12 at 9pm.

KSOR LISTENERS GUILD

Peter Sage, *President*
Mark Schiveley, *Vice President*
Nancy Peterson, *Secretary*

TRUSTEES

Jim Berryman
Ellen Cholewa
Carolyn Johnson
Marshall Mayer
Bob McClellan
Stewart McCollom
Jenny Windsor
Ted Lawson
Ex-Officio Past President

EXECUTIVE COMMITTEE

Coos County
Kathy Grossman
Rick Grossman
Del Norte County
Debbie Cochran
Douglas County
Fred Sohn
Marie Rasmussen
Josephine County
Barbara Bean
David Bretz
Klamath Basin
Bernie Agrons
Alicia Mannix
Shasta County
Scott Carter
Marshall Mayer
Don Smith
Siskiyou County (North)
Betsy Smyser
Siskiyou County (South)
Alan Johns
Ronald Kramer, *Ex-Officio*
Director of Broadcasting

Volunteer Profile

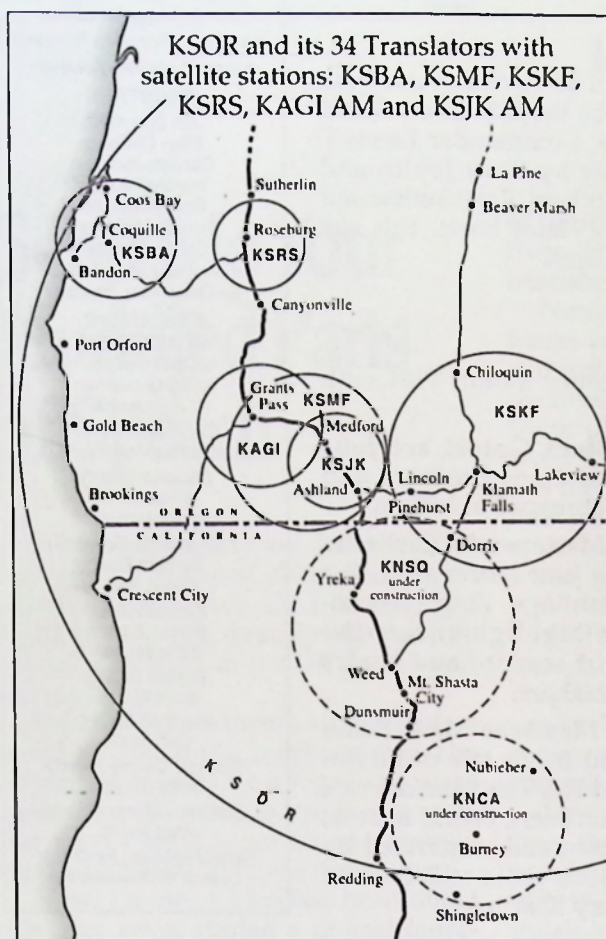
John Clarke's voice should be familiar to early risers. He gets up at 4am to sign on the stations, and is the voice of several early morning Jefferson Public Radio newscasts.

John is a retired general surgeon from San Francisco who moved to Ashland a year ago. "I've always been interested in radio," he says. "My best friend, Bill Mullen, has been a DJ for years on KABL in San Francisco, and he has always talked to me about radio." John heard one of our on-air volunteer recruiting announcements and responded to the call.

In addition to his work as a news-reader, John has gotten involved producing stories. His series on production of the anti-cancer drug Taxol from yew bark was a natural assignment, given John's medical knowledge. John also helps with *The Milky Way Starlight Theater* and collaborated with Bob Davy on the Scrooge spots which helped lighten our fall fundraising marathon.

John's wry sense of humor has caused some staff members to compare him to alan Alda in the TV series *MASH*. And we're all happy to have him "operating" in our control rooms.





KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

90.1 FM
ASHLAND

Dial positions
for translator
communities
listed below

KSRS

91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	4:00
12:00	News	
12:10	Siskiyou Music Hall	4:30

Rhythm

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH FALLS

KAGI

AM 930
GRANTS PASS

Monday

5:00	Morning Edition	9:00
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	The Jefferson Daily	
7:00	Echoes	

News & In

KSJK

1230 AM
TALENT

Monday

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitorradio	
11:00	Talk of the Nation	1:30
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00
	Crossroads (Wednesdays)	4:30
	Living on Earth (Thursdays)	5:00

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00	All Things Considered	6:00 Weekend Edition
	6:30	Marketplace	8:00 Millennium of Music
	7:00	State Farm Music Hall	9:30 St. Paul Sunday Morning
			11:00 Siskiyou Music Hall
		2:00 International Music Series	2:00 St. Louis Symphony
		4:00 All Things Considered	4:00 All Things Considered
		5:00 State Farm Music Hall	5:00 America and the World
			5:30 Pipedreams
			7:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
The Show (Mondays) Joe Frank (Tuesdays) Selected Shorts (Wednesdays) Milky Way Starlight Theater (Thursdays) Soundplay (Fridays)	9:30	Ken Nordine's Word Jazz (Thursdays)	6:00 Weekend Edition
	10:00	Jazz (Mondays)	9:00 Jazz Sunday
		Jazz (Tuesdays)	2:00 Jazzset
		Jazz (Wednesdays)	3:00 BluesStage
		Jazzset (Thursdays)	4:00 New Dimensions
		Vintage Jazz (Fridays)	5:00 All Things Considered
	12:00	Jazz (Thursdays)	6:00 The Folk Show
			8:00 Thistle & Shamrock
			9:00 Music from the Hearts of Space
			10:00 Possible Musics

Information

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) Pacifica News The Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens The Jefferson Daily All Things Considered	6:30	Marketplace	6:00 Weekend Edition
	7:00	MacNeil-Lehrer Newshour	10:00 Sound Money
	8:00	BBC Newshour	11:00 Sunday Morning
	9:00	Pacifica News	2:00 El Sol Latino
	9:30	All Things Considered	8:00 All Things Considered
	11:00	Sign-off	9:00 BBC News
		6:00 Weekend Edition	
		11:00 Whad'ya Know?	
		1:00 Milky Way Starlight Theatre	
		1:30 Horizons	
		2:00 Parents Journal	
		3:00 Soundprint	
		3:30 Talk of the Town	
		4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01 and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:37 a Marketplace Report

9:30 a Siskiyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

*Feb 3 M MENDELSSOHN: Serious Variations

Feb 4 T RIMSKY-KORSAKOV: Russian Easter Overture

Feb 5 W BEETHOVEN: String Quartet, Op. 18, No. 2

Feb 6 Th RESPIGHI: Ancient Airs and Dances, Suite No. 3

Feb 7 F BRAHMS: Piano Pieces, Op. 119

Feb 10 M STRAVINSKY: *Pulcinella* Suite

Feb 11 T RODRIGO: *Concierto de*

aranjuez

Feb 12 W MOZART: Symphony No. 25

Feb 13 Th GERSHWIN: *Rhapsody in Blue*

Feb 14 F TCHAIKOVSKY: *Romeo and Juliet*

Feb 17 M MOZART: Bassoon Concerto

Feb 18 T BRAHMS: Haydn Variations

Feb 19 W J.C. BACH: Oboe Concerto in F

Feb 20 Th COPLAND: *Rodeo*

Feb 21 F BEETHOVEN: Symphony No. 1

Feb 24 M BROUWER: *El decameron negro*

Feb 25 T HANDEL: *Music for the Royal Fireworks*

Feb 26 W LISZT: *Benediction de Dieu dans la solitude*

Feb 27 Th HAYDN: Piano Trio in E-flat

Feb 28 F SIBELIUS: *En Saga*

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall
Russ Levin is your host.

Featured Works (Begins at 2 p)

Feb 3 M MENDELSSOHN: Symphony No. 2 ("Lobgesang")

Feb 4 T BARTOK: Piano Concerto No. 2

Peace of mind comes with assurance.

That's the feeling attorney Volney Morin has given to over 1200 families in Oregon and northern California with his living trust. Now discover for yourself, without obligation, how his living trust can benefit your family by attending the next free seminar in your area.

For further information
1-800-252-0234 or 773-2000



The Volney Morin
**LIVING TRUST
SEMINAR**

MEMBER OREGON & CALIFORNIA BAR ASSOCIATION

Author Writes From Oral Tradition

By Clifford Cowley

Simon Ortiz is one of today's most widely recognized Native American poets. Words are his profession. While he works in both poetry and short fiction, Ortiz refuses to state a preference between the forms. He will admit that even though he makes his living putting words to the written page, he prefers storytelling. "Stories are my first love," he says, and "writing is simply an extension of storytelling," the language of his people.

His people are the Acoma Pueblo of New Mexico. His love of storytelling came from his immediate relatives. "I grew up in a family of good storytellers," says Ortiz. "That was the main form of communication around our house."

Ortiz holds that storytelling and language is a way of life. "I do not wish to regard language merely as a mechanically functional tool, he says, "but as a way of life which is a path, a trail which I follow in order to be aware as much as possible of what is around me and what part I am in that life."

Language and storytelling are important to the Native American people. Ortiz explains that this is not a recent development. "I come from a culture rooted strongly in oral tradition as the way knowledge is passed from generation to generation."

When he was young, Ortiz says that he gravitated naturally toward writers he could understand, plain talking and direct, writers from the great Southern narrative tradition of Erskine Caldwell and Flannery O'Connor.

"Their themes were love, rage, joy, work, family discontent, the struggle for survival—the same human concerns my parents and aunts and uncles talked about."

Ortiz believes in the impact oral tradition has on the written word, and he has helped to keep the oral tradition alive by weaving it into many of his writings. His book for children *The People Shall Continue* Ortiz says, "is a book to be told more than read."

He feels that language is always a continuing motion, never ending, that the oral tradition is not just limited to the spoken word. "It's also the unspoken: the

practices, rituals, ceremonies, beliefs, the politics and economics of a place. It's how I eat and how I plant my corn. The oral tradition really means an insistence on continuity." It is the kind of continuity that Native American people insist upon, to keep their heritage and existence alive.

Honored in 1980 in the White House Salute to Poetry and Poets, Ortiz has written more than twelve books, including *From Sand Creek* and *Fightin': New and Collected Stories* (Thunder's Mouth Press). He has edited one book, and co-edited two others. Currently, he is working on getting two more books published: *After and Before the Lightning* and *Wovenstone*. He gives readings and lectures and has taught creative writing and American Indian literature at several different colleges, including Lewis and Clark College and San Diego State.

Ortiz will discuss his perspective of the Native American oral tradition and its impact on the written word, during a noon forum on Friday February 21st, at the Rogue River Room, Southern Oregon State College. Joining him on the panel is a group of regionally known experts in the field of oral tradition: Tom Doty, professional storyteller and preserver of Native American narratives; Dr. Thomas Nash, a folklore specialist; and George Fence, Director of Ashland's Indian Cultural Center. The panel's mission is to explore the concept of oral tradition in literature and its effect on the creative writing process—oral tradition as folklore history and oral tradition as entertainment. Admission to the noon-forum is free and the public is invited to attend.

Ortiz's visit is co-sponsored by the International Writers Series and the West Wind Review under a grant funded by the Oregon Council for the Humanities, an affiliate of the National Endowment for the Humanities.

On Friday the 21st, Ortiz will appear in the Stevenson Union Arena to lecture and read from his works. Starting time for the performance is 7:30 pm.

Tickets for the evening performance are \$3.00 General Admission and \$2.00 for students. Tickets can be purchased at Cripple Creek Music in Ashland, or at the door on the night of the performance. For more information contact Barbara Mathieson 552-6635 or Clifford Cowley 552-6461.

Clifford Cowley is managing editor of Southern Oregon State College's literary magazine, the West Wind Review.

- Feb 5 W HAYDN: Symphony No. 48
 Feb 6 Th RAVEL: *Scheherazade*
 Feb 7 F BEETHOVEN: Piano Concerto No. 3
 Feb 10 M BACH: *A Musical Offering*
 Feb 11 T MOZART: Piano Quartet No. 2
 Feb 12 W RESPIGHI: *Church Windows*
 Feb 13 Th FRANCK: Violin Sonata in A
 Feb 14 F BEETHOVEN: Piano Sonata No. 14 ("Moonlight")
 Feb 17 M DVORAK: Symphony No. 9
 Feb 18 T HAYDN: String Quartet, Op. 20, No. 2
 Feb 19 W SCHUMANN: Symphony No. 4
 Feb 20 Th SCHUBERT: Impromptus, Op. 90
 Feb 21 F VAUGHAN WILLIAMS: *A Lark Ascending*
 Feb 24 M MENDELSSOHN: Piano Trio in D Minor
 Feb 25 T PROKOFIEV: Violin Sonata No. 2
 Feb 26 W MAHLER: Adagio from Symphony No. 10
 Feb 27 Th MOZART: Piano Concerto No. 14
 Feb 28 F RAVEL: Trio

FRIDAYS ONLY

2:00 p The Chicago Symphony
 Daniel Barenboim assumes the Music

Director position for the CSO's 101st season, succeeding Sir Georg Solti.

Feb 3 James Conlon conducts the Symphony No. 1 in C Minor, Op. 11 by Mendelssohn; and the Symphony No. 1 in D ("Titan") by Mahler.

Feb 10 James Levine conducts the Overture to *Le Corsaire*, Op. 21 by Berlioz; *Atmospheres* by Ligeti; the *Symphonie espagnole*, Op. 21 by Lalo; the Symphony No. 1 in D, op. 25 ("Classical") by Prokofiev; and the Piano Concerto No. 2 in C Minor, Op. 18 by Rachmaninov, with soloist Ju Hee Suh.

Feb 17 Gennady Rozhdestvensky conducts *Saga-Drom* ("A Legendary Dream"), Op. 39 by Nielsen; the Violin Concerto in D Minor, Op. 47 by Sibelius, with soloist Ida Haendel; the *Mouvement symphonique* No. 3 by Honegger; and the *Scythian Suite* by Prokofiev.

Feb 24 Daniel Barenboim conducts the serenade for Violin, Strings, Harp and Percussion (after Plato's *Symposium*) by Leonard Bernstein with violinist Samuel Magad; and the Divertimento No.

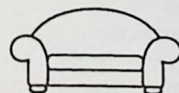
TRULY GREAT UPHOLSTERING



As well as fine upholstery and restoration, we offer:

- New custom furniture, ordered directly from companies such as Henredon, Lang's and Baker, upholstered in your choice of fabrics from our
- Designer Showroom which has thousands of samples to choose from. Our
- Decorator is available to help coordinate colors and other fabric accessories for your home; such as
- Slipcovers, pillows, screens and more.
- Come in and let us help you achieve the look and feel you want in your home!

MITCHELL POWELL FURNISHINGS



287 Fourth Street Ashland • 482-0307

The Oregon Cabaret Theatre
Presents
La Mome Piaf

Edith Piaf was the quintessential French chanteuse. They called her La Mome Piaf: the little sparrow. The tiny figure in her little black dress, alone in the spotlight. The hands splayed and jabbing the air. The voice that seemed impossibly big for her size, big with power, big with passion.

Her own life matched the drama in her songs. She came from a circus family of acrobats and singers. Abandoned by her mother at a young age, she performed on the streets with her father, Louis, the human pretzel. She lived for a time in her grandmother's bordello. At a young age, she began her own pattern of filling the empty spaces in her life with brandy, men and music.

She began to sing in the little clubs and was discovered by several people who would help her to refine her image, create her own legend. By the 1950s, she was known the world over and revered by fans and other celebrities alike. Though she sang primarily in French, her unique voice and powerful artistry transcended all language barriers. Her songs were known in every country. Songs like *La Vie En Rose*, *Milord*, *The Poor People Of Paris* and *Je Ne Regrette Rien* (I Regret Nothing) have endured through the years as testament to her ability to move an audience.

Pittsburgh-born Nora Michaels has said that Edith Piaf was the first singer she remembers hearing as a child. Her dream of doing a show of Piaf's music reached fruition last year in Seattle. She and her talented pianist Todd Moeller have been performing *La Mome Piaf* to great acclaim at the Cabaret de Paris for much of 1991. She has wisely avoided an attempt to become or even imitate Edith Piaf. Instead she tells us Piaf's fascinating story with respect and wit. An upbeat raconteur herself, Michaels is able to see that although Piaf often sang of sorrow, she lived a vivid life of passion and much joy.

La Mome Piaf comes to Ashland's Oregon Cabaret Theatre for a limited run February 7 through March 8 with performances on Friday, Saturday and Sunday at 8pm. Tickets are \$10.50 and \$12.50 on Fridays and Saturdays and \$9 on Sundays. To order tickets call (503) 488-2902 after 1pm.



ometimes

you just need

to get away.



Beachcomb after a storm.

Watch a gray whale



or a purple sunset.

Hike the headlands,

discover



a hidden cove, or tour

the majestic Rogue.



Enjoy coastal dining and

beachfront accommodations

in a natural setting.

Gold Beach.



Make a break for it.

GOLD BEACH



On the Southern Oregon Coast
510 S. Ellensburg, Gold Beach, OR 97444

1-800-452-2334

Inside Oregon

1-800-542-2334

Outside Oregon

MONDAY, FEBRUARY 10

3:00 p The U.S. Coast Guard Band Salute to Black Composers

This Black History Month special is hosted by Alex Haley, author of *Roots*, and features Lieutenant Commander Lewis J. Buckley conducting the Coast Guard Band in music by William Grant Still, Hale Smith, Scott Joplin, Ulysses Kay, Julian Work, and Duke Ellington.

4:00 p All Things Considered

4:30 p The Jefferson Dally

5:00 p All Things Considered

6:30 p Marketplace

The latest business news, hosted by Jim Angle.

7:00 p State Farm Music Hall

With hosts Peter Van De Graaff and Scott Kuiper.

2:00 p Sign Off

Saturday

6:00 a Weekend Edition

8:00 a First Concert

Includes:

8:30 a Nature Notes with Frank Lang

9:00 a Calendar of the Arts

9:30 a Siskiyou Pass with Thomas Doty

10:30 a The Metropolitan Opera

Feb 1 *Turandot* by Puccini. Nello Santl conducts, and the cast includes Gwyneth Jones, Teresa Stratas, Vladimir Popov, and Nicolai Ghlaurov.

Feb 8 *Fidelio* by Beethoven. Christof Perlick conducts, and the cast includes Hildegard Behrens, Sylvia McNair, Reiner Goldberg, Donald Kaasch, Ekkehard Wlaschlha, Matti Salminen, and Alan Held.

Feb 15 *Tannhauser* by Wagner. Christof Perlick conducts, and the cast includes Anne Evans, Tatiana Troyanos, William Johns, Andreas Schmidt, and Jan-Hendrick Rootering.

Feb 22 *Un Ballo in Maschera* by Verdi. Thomas Fulton conducts, and the cast includes Leona Mitchell, Heidi Grant, Florence Quivar, and Sherrill Milnes.

Feb 29 *Il Barbiere di Siviglia* by Rossini. Ralf Weikert conducts, and the cast includes Frederica von Stade, Stanford Olsen, Thomas Hampson, and Samuel Ramey.



Chata is for Sweethearts

Join us on Valentine's Day! We'll provide an intimate atmosphere and a tantalizing menu. Bring your sweetheart to Chata, we'll make your Valentine Dinner an event from the heart!

Open daily from 5 pm

1212 S. Pacific Hwy.
Talent, Oregon
535-2575



PACKAGES
Disneyland



Walt  Disney World

EST. 1977

Explorer Travel Service

521 East Main Street
Ashland, Oregon
(503) 488-0333

Director's Desk

continued from page 3

increase should be targeted to these rural stations. Just what does that mean? It *doesn't* mean that stations should be "rewarded" for accidents of geography. A large urban station may have a signal which includes some rural communities, but I don't think that is the kind of relief that Congress had in mind. Such a station has abundant income potentials from its urban home. It shouldn't be rewarded with special funding because 5% or 10% of its coverage happens to be rural.

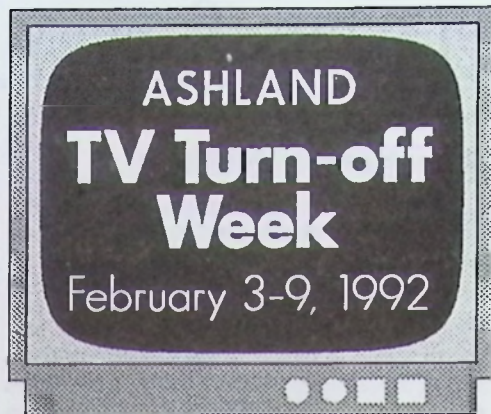
The stations which do need help are the rural stations which are located in small communities and those which additionally operate the only public radio signal in small population communities, regardless of whether that signal is provided by a conventional station or by a translator. These are the stations which don't have income potential to compensate either for the scarcity of funding potential in their home community or in the even smaller outlying communities to which they have extended service. Their cost equations have simply gotten so far out of hand that much of the successful signal extension efforts of the 1980s may not survive the 1990s unless federal funds are targeted to help assist these more rural areas. And I believe that's what Congress has in mind.

In trying to explain these hard financial conditions to a colleague from a large, urban station I was told, "Yes, but you have all of those beautiful mountains to compensate for these difficult economic problems." That's true. But putting a translator antenna on top of each one of them costs a lot of money. And I believe there is a federal interest in, and commitment to, seeing that the programs relayed by those installations continue to be available to the residents of the small towns of 400 to 3,000 persons served by those translators.

And, in this writer's opinion, that's what Congress is trying to tell the public radio community.



Ronald Kramer
*Director of
Broadcasting*



Parents, school administrators, teachers, librarians, and students are inviting residents of Ashland to participate in a city-wide TV Turn-off during the week of February 3-9. The Parent Advisory Committee to Dr. John Daggett, Superintendent of Schools, is sponsoring the turn-off to raise public awareness about the powerful role television plays in people's lives.

For many people, television has become a habit. The purpose of this week without TV is to break the habit and refocus attention on family togetherness and community participation, and to encourage people to devote more time for hobbies, reading, group activities, conversation, and quiet reflection.

The schools are planning consciousness-raising activities to help children become more critical about the content of the shows they watch. There will be community activities planned to help people find things to do. Please look for notices in your newspaper and listen to Jefferson Public Radio for announcements of upcoming events.

Celebrate Rogue
Valley Symphony
25th Anniversary Season

Tickets / 488-2521
Information / 552-6354



Jeanette M. Larson, MSW, LCSW

LICENSED IN OREGON & CALIFORNIA

Clinical Social Worker
INDIVIDUAL, FAMILY & GROUP COUNSELING

By appointment (503) 779-8850

Cobblestone Village
1237 N. Riverside, Suite 26, Medford, Oregon 97501

2:00 p International Music Series

Feb 1 Jiri Belohlavek conducts the Czech Philharmonic in the Overture to *The Magic Flute* by Mozart; the Piano Concerto No. 2 in B-flat, Op. 83 by Brahms, with soloist Elisabeth Leonskaja; and *Taras Bulba* by Janacek. And Dennis Russell Davies conducts the Berlin Philharmonic in the Bagatelles, Op. 47 by Dvorak.

Feb 8 Thomas Hengelbrock conducts the Freiburg Baroque Orchestra in the Concerto Ripieno in A for Strings by Vivaldi; and the Overture in D by J.S. Bach. Saulus Sondeckis conducts the Berlin Philharmonic in the Symphony No. 49 in F Minor ("La passione"), and the Violin Concerto No. 1 in C by Haydn, with violinist Kolja Blacher; and the Chamber Symphony for Strings, Op. 110a by Shostakovich.

Feb 15 Colin Davis conducts the Bavarian Radio Symphony and Chorus, and vocal soloists in two works by Mozart: the "Gran Partita" in B-flat, K. 361, and the Requiem, K. 626.

Feb 22 A real mixed bag this week, with pianist Rudolf Buchbinder, the Berlin Radio Symphony, the Dresden State Orchestra, and Leipzig Radio Chorus and conductors Vladimir Ashkenazy and Peter Schreier in performances of music by Beethoven, Mozart, and Schumann.

Feb 29 An all-Schubert program from Budapest and Bavaria, featuring the Keller String Quartet, pianists Zoltan Kocsis and Dezso Ranki, and the Hungarian State Symphony Orchestra under Lamberto Gardelli.

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

ARBOR HOUSE RESTAURANT

We serve more than food. Join us for an evening of fine dining & personalized service.

Summer: Tuesday-Saturday

Winter: Wednesday-Saturday
5 p.m. to closing

535-6817 • Reservations recommended

Available for private parties.

103 W. Wagner Talent

Sunday

6:00 a Weekend Edition

8:00 a Millennium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

Feb 2 Cellist Lynn Harrell and pianist Brooks Smith perform music by Mendelssohn, Duparc, Beethoven, and Rachmaninov.

Feb 9 The Mendelssohn String Quartet performs music by Mendelssohn, Janacek, and Astor Piazzolla.

Feb 16 Flutist Paula Robison and harpsichordist John Gibbons perform music by LeClair, Hotteterre, Rameau, Couperin, and J.S. Bach.

Feb 23 The Peabody Trio performs music by Haydn, Bright Sheng, and Dvorak.

11:00 a Siskiyou Music Hall

Classical music for your Sunday.

2:00 p St. Louis Symphony

Leonard Slatkin conducts this series of concerts.

Feb 2 Leonard Slatkin conducts *Occasions* for Orchestra by Elliott Carter; the Concerto for Two Pianos and Percussion by Bartok, with soloists Katia and Marilene Labèque, Richard Holmes, and John Kasica; and the Symphony No. 4 in G by Mahler, with soprano Sylvia McNair.

Feb 9 Leonard Slatkin conducts *Fatum*, Op. 77 by Tchaikovsky; the Symphony No. 6 by Walter Piston; and *Scheherazade*, Op. 35 by Rimsky-Korsakov.

Feb 16 Leonard Slatkin conducts the Concerto for Orchestra by Donald Erb; the Piano Concerto No. 1 in F-sharp Minor, Op. 1 by Rachmaninov, with soloist Jeffrey Siegel; and the Symphony No. 6 in B Minor, Op. 74 ("Pathétique") by Tchaikovsky.

Feb 23 Leonard Slatkin conducts *Fantasia on an Ostinato* by John Corigliano; the Scottish Fantasy, Op. 46 by Bruch, with violinist Anne Akiko Myers; and the Symphony No. 3 in C Minor, Op. 78 ("Organ") by Saint-Saens.

4:00 p All Things Considered

5:00 p America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

5:30 p Pipe Dreams

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off

Picaresque Plot

The play's the thing, of course, and audiences who attend *Tom Jones* will have a chance to see what Smith describes as a "fast-moving, streamlined, and very faithful" adaptation of Fielding 18th Century novel.

Fielding novel's—the complete title is *The History of Tom Jones, a Foundling*—exerted a great influence upon the development of English fiction, but prospective theatergoers shouldn't be intimidated by *Tom Jones*' status as a literary classic. The intricate, madcap plot is perhaps the definitive example of what is meant by the 'picaresque' (e.g., "of, pertaining to, or characteristic of rogues or rascals") and Fielding's world is a world in which, in the end, virtue is rewarded and villainy vanquished.

Young Tom Jones—a foundling and ward of good, honest Squire Allworthy—is deeply in love with the beautiful young Sophia. Sophia is in love with Tom, but her father, the volatile Squire Western, has arranged for her to marry his nephew (and heir), young Blifil.

In cahoots with the unscrupulous lawyer Dowling, the scheming Blifil does his utmost to discredit Tom's reputation—which is not entirely unblemished—in Allworthy's eyes. When the romance between Tom and Sophia is discovered, a sad, reluctant Allworthy banishes Tom from Somersetshire.

True love and the cause of genuine virtue are not so easily thwarted, however. In defiance of Western's wishes, Sophia and her maid Honour set out toward London to find the young hero. They are followed by Squire Western, Squire Allworthy, Blifil, and others, all of whom find madcap adventures on the road to London, especially at an inn where chance brings all the characters together in a hilarious evening of comic mayhem.

The action shifts to London, where Tom is swept along by a rising tide of plot complications involving Lady Bellaston, a scheming woman of high social position; Lord Fellamar, a dubious "gentleman" who tries to force his attentions upon Sophia; and a series of unexpected revelations that reveal the true nature of Tom's family lineage.

The amusing and unexpected solution to Tom and Sophia's problems captures

all the laugh-a-minute hilarity for which *Tom Jones* is famous.

"We try to accomplish a number of goals when we do dinner theatre," Luciano says. "First, we try to pick quality material that will entertain an audience while it challenges the actors and technicians. For example, a farce like *A Flea in Her Ear* was lots of fun for audiences, but it's a very complicated genre piece with a distinctive mood and style that had to be captured correctly."

"The designers and design students enjoy special challenges, too," Luciano explains. "Costume designer Ellen Dennis has wanted for a long time to design a play set in the late 18th Century. The costumes in this period are highly decorative and often lushly beautiful. At the same time, the costumes must be designed to accommodate actors often making quick transitions from one character to another. There's a major challenge."

"Also, lighting designer Chris Sackett has his work cut out for him on this production. He'll need to invent new ways to light certain areas of the auditorium that have been transformed into acting spaces. There's another major challenge," Luciano says.

"Producing this show poses several major challenges to all concerned," Luciano concludes. "In theatre, so much extraordinary effort goes into creating the illusion that something is entirely 'effortless.' That will certainly be the case with this production of *Tom Jones*."

Audiences will have a chance to see how all the elements come together when the SOSC production premieres on February 20. *Tom Jones* also plays February 21, 22, 28, and 29, as well as March 1, 6, 7, and 8. Dinner service commences at 6:30 p.m., and the performance begins at 8:00 p.m. Dinner theatre tickets are \$18 general, \$17 senior, and \$15 student.

In contrast to previous years, good non-dinner theater seating for *Tom Jones* is available on a reservation basis. Tickets are \$8.50 general, \$7.50 senior, and \$5 student. For more information or reservations, contact the SOSC Theatre Arts Box Office at 552-6348.

Raymond Lowry is a free-lance writer who lives in Ashland and enjoys attending SOSC's dinner theatre productions.

Monday through Friday

- 5:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook
- 9:00 a Open Air**
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a Ask Dr. Science
10:30 a Siskiyou Pass with Thomas Doty
1:00 p Calendar of the Arts

FRIDAYS ONLY

- 3:00 p Marlan McPartland's Piano Jazz**
Feb 7 John Lewis, leader of the Modern Jazz Quartet, performs his own composition "Milano," and joins Marian in a duet of "I'll Remember April."
Feb 14 Ken Werner, house pianist with the New York club the Village Vanguard plays his own version of "Stella By Starlight," and several duets with Marian.
Feb 21 Lionel Hampton, the legendary

piano and vibes player, plays and sings "Sweet Georgia Brown" and joins Marian for a swinging duet version of Hampton's own "Flying Home."

Feb 28 Jackie Kaln and Roy Kral perform Alec Wilder's song "While We're Young," and then join Marian in Clifford Brown's "Joy Spring."

- 4:00 p All Things Considered**
6:30 p The Jefferson Dally (not heard on KAGI)
7:00 p Echoes
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.
9:00 p Siskiyou Pass with Thomas Doty

MONDAYS

- 9:02 p Le Show**
Harry Shearer's program of satire, satire, and more satire.

TUESDAYS

- 9:02 p Joe Frank**
This Los Angeles-based post modern storyteller's weekly foray into the weirdness of life in the Nineties.



Excellent Seafood • Unique Oregon Cuisine • Fine Wines • Cocktails
— Chef Christophe —

Casual Oceanside Elegance

Wed-Mon 11:30 am-2 pm / 5-9 pm 332-7575
Closed Tuesdays
Sunday Champagne Brunch 10:30-2:30 PORT ORFORD

Strength You Can Bank On!

EVERGREEN
FEDERAL



art centre gallery
and framing

- Original and Limited Works of Art •
- Ready-Made Frames •
- Finest Custom Framing •

Jeanne Ebert

920 Biddle Road
Bear Creek Plaza — across from Lamonts
Medford, OR 97504 / (503) 773-3400

Chateaulin



Restaurant and Wine Shoppe

50-52 East Main, Ashland, OR 97520 (503) 488-WINE

WEDNESDAY, FEBRUARY 12

- 9:00 p** **Empire of the Air: the Men Who Made Radio**
This 90 minute radio drama finally tells the story of Edwin Armstrong on the medium he invented: FM radio. Steve Allen narrates, and an all-star cast includes Jayne Meadows, Ed Asner, Bonnie Bedella, David Ogden Stiers, John Astin, Gary Owens, Harry Shearer, John Randolph and Harris Yulin. Based on a non-fiction book written by Tom Lewis, this program was written and directed by David Ossman.

WEDNESDAYS

- 9:02 p** **Selected Shorts**
This program features well-known stage and screen actors interpreting contemporary short stories.
- Feb 5** Christine Baranski reads "Where Are You Going? Where Have You Been?" by Joyce Carol Oates; and Anne Meara reads "The Worm in the Apple" by John Cheever.
- Feb 12** Pre-empted by "Empire of the Air"
- Feb 19** Malachy McCourt reads "Three New York Stories" by John McNulty; and Estelle Parsons reads "Everything That Rises Must Converge" by Flannery O'Connor.
- Feb 26** Tandy Cronin reads Saki's "The Open Window"; Diane Venora reads "Able Baker, Charlie, Dog" by Stephanie Vaughn; and Isaiah Sheffer reads "Things In The Wrong Hands" by Roy Blount, Jr.

THURSDAYS

- 9:00 p** **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p** **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.

FRIDAYS

- 9:02 p** **Soundplay**
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Feb 7** **Artist Descending a Staircase**, by Tom Stoppard Three very old artists, who have been friends since youth, share an attic. One of them dies under very mysterious circumstances. (Broadcast continues until 10:30 pm.)
- Feb 14** **Cousins**, by E.M. Broner This play, commissioned for this series, concerns the intimate relationship between two cousins.
- Feb 21** **The Third Kingdom** by Suzan-Lori Parks Between Africa and America lies the watery "Third Kingdom," negotiated by slave ships and characters immersed in both historical and contemporary American life.

Feb 28 **Hildegard and I**, by Faith Wilding The playwright grew up in Paraguay in a religious commune of refugees from the Nazis, where she read the illuminated writings of the 12th century mystic, artist, musician and philosopher Abbess Hildegard of Bingen. This performance creates a dialogue between the two women across the distance of time and circumstance.

- 10:00 p** **Ask Dr. Science**

- 10:02 p** **Jazz**

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Thursdays begin with live performances on the *American Jazz Radio Festival* and Fridays are devoted to vintage jazz.

THURSDAYS

- 10:02 p** **Jazzset**

Saxophonist Branford Marsalis hosts this new weekly hour devoted to live jazz performances.

Feb 6 From Chicago, a live date featuring trumpeter Clark Terry with tenor saxophonist Red Holloway.

Feb 13 From a special night celebrating the tenth anniversary of the Blue Note in New York, Tony Bennett.

Feb 20 Live from Fat Tuesday's in New York, the Michel Camilo Quintet.

Feb 27 Performances by two young jazz players: saxophonist Vincent Herring and trumpeter Roy Hargrove.

- 2:00 a** **Sign Off**

Saturday

- 6:00 a** **Weekend Edition**

- 10:00 a** **Car Talk**

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

- 11:00 a** **Jazz Revisited**

- 11:30 a** **Open Air**

- 1:00 p** **AfroPop Worldwide**

Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

- 2:00 p** **World Beat**

Host Thom Little with reggae, Afro-pop, soca, you name it.

- 5:00 p** **All Things Considered**

- 6:00 p** **Wha D'Ya Know?**

Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...

- 8:00 p** **The Grateful Dead Hour**

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

- 9:00 p** **BluesStage**

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

Feb 1 Blues and rock guitarist Elvin

Bishop performs at Slim's in San Francisco.

Feb 8 Louisiana zydeco this week with Queen Ida and Her Bon Temps Zydeco Band; and classic blues by William Clarke.

Feb 15 In his first BluesStage appearance, Clarence Gatemouth Brown.

Feb 22 One of the hottest hours of the year features the return to BluesStage of Bo Diddley, and the incredible guitar playing of Fenton Robinson.

Feb 29 John Lee Hooker!

10:00 p **The Blues Show**
Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

2:00 a **Sign Off**

Sunday

6:00 a **Weekend Edition**

9:00 a **Jazz Sunday**
Back by popular demand, great jazz for your Sunday morning.

2:00 p **Jazzset**, with Branford Marsalis.

3:00 p **BluesStage**, with Ruth Brown.
A repeat of the Saturday night broadcast.

BLACK HISTORY MONTH SPECIALS

Feb 8 **Juke Joints & Jubilee: Blues, Gospel and Juba Dance**

This special brings together the music of the house party, the roadhouse and the church. Featured performers include the soulful, hard-rockin' Holmes Brothers, singer/pianist Fontella Bass, North Carolina bluesman and juba dancer John Dee Holeman, and the dynamic young gospel quartet The Birmingham Sunlights.

Feb 15 **Smithsonian Jazz Masterworks Orchestra**

This orchestra was founded to revive and rescue from obscurity outstanding works of

of jazz transcribed from historical recordings. This concert presents the best of the orchestra's 1991 debut season, conducted by David Baker and Gunther Schuller.

4:00 p **New Dimensions**

Feb 2 **Unconditional Creativity: A Sense of the Sacred**, with **Matthew Fox** Fox says that developing our "mystical sense of sacred reverence and awe" will free us from our addictive and destructive behavior.

Feb 9 **Bridge to the Invisible World, with June Singer** There is an invisible world within us, every bit as real and powerful as our physical reality, says this Jungian analyst.

Feb 16 **Dowsing as a Way of Life**, with **Harold McCoy** The President of the American Society of Dowers says that access to this inner knowledge may have originally evolved as a survival mechanism, but has atrophied in modern humans.

Feb 23 **Honoring the Questions: Educating the Whole Person**, with **Shelley Kessler** This author and teacher at Crossroads School in Santa Monica, California describes the school's radical approach to teaching adolescents.

5:00 p **All Things Considered**

6:00 p **The Folk Show**
Keri Green is your host.

8:00 p **The Thistle and Shamrock**
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p **Music from the Hearts of Space**

10:00 p **Possible Musics**

2:00 a **Sign Off**

Home At Last

• Records • Tapes • Compact Disks •

THE BEST SELECTION AND SERVICE FOR CLASSICAL AND CONTEMPORARY MUSIC

**WHEN YOU
HEAR IT ON:**

We are more than happy
to special order items and
ship them to you!

*open air
first concert
siskiyou music hall
possible musics
the blues*

CALL US:


HOME AT LAST
records, tapes & CDs
23 S. 2nd St.
Ashland (503) 488-0045

Everything
you need to
know about
property in
Southern
Oregon.



**BURRILL
REAL ESTATE
CO.**

1322 E. McAndrews, Suite 201 - Medford, OR 97504 (503) 776-1311

SISKIYOU MECHANICAL CONTRACTORS *"FULL SERVICE" PLUMBING*
 **482-2955**

AWARD WINNING CUISINE



ESTABLISHED JULY, 1977

The famous Bandon Cafe
in the heart of Old Town

160 Baltimore, Bandon, Ore. • (503) 347-3022

Andrea Gatov Beck Owner/Chef

THE ♦ JOY ♦ OF EATING WELL

Zesty meals carefully prepared with the freshest fruits and vegetables, herbs and spices, natural poultry and cheese and organic grains. With custom-roasted coffee and mouth-watering desserts!

Comfortable, affordable dining in an elegant historic building. Non-smoking throughout.

BAKERY BREAKFAST, LUNCH & DINNER
OPEN MON-FRI, 8am-8pm ♦ MasterCard/Visa



226 E. MAIN ST. ♦ 779-0480 ♦ DOWNTOWN MEDFORD

The VILLAGE TRADE CATERING Co.

NOW LOCATED in the LITTLE RED STORE
at 917 E. MAIN

Groceries	Take Out	Catering
Basics and Gourmet Fine Food and Wine	Single Servings and Complete Meals	• Hors d'oeuvres • Dinners • Desserts • Etc.

Deliveries for
**Meetings
Lunches
Parties**

428-7121



**Clyde
Amsler**

Also Featuring
**The Swing
Kings**



**Southern Oregon
Traditional Jazz Society
Regular Monthly Concert**

FEB 9 • 1-5PM

NENDELS INN • MEDFORD

\$6.50 Gen. Admission / \$5.50 Members
Students \$2.00 / Children Free
Tickets/Information: 779-6419

News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**
American Public Radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: Living on Earth**
- FRIDAY: Magnificent Obsession: True Stories of Recovery**
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Bob Davy, Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.

SOSC MEN'S BASKETBALL

- Play-by-play by Tag Wotherspoon
- | | | |
|--------|--------|--------------------------|
| 5:45 p | Feb 1 | Concordia at SOSC |
| 7:30 p | Feb 7 | George Fox at SOSC |
| 7:30 p | Feb 8 | Warner Pacific at SOSC |
| 7:30 p | Feb 12 | OIT at SOSC |
| 7:15 p | Feb 15 | SOSC at E. Oregon |
| 6:15 p | Feb 21 | SOSC at NW Nazarene |
| 6:15 p | Feb 22 | SOSC at College of Idaho |
| 7:15 p | Feb 25 | SOSC at OIT |

- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 a Sound Money**
Bob Potter's investment advice.
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
The latest news from NPR.
- 9:00 p BBC News**
- 12:00 m Sign Off**

My Mother's Lips

By C.K. Williams

Until I asked her to please stop doing it and was astonished to find that she not only could but from the moment I asked her in fact would stop doing it, my mother,
all through my childhood,
when I was saying something to her, something important, would move her lips as I was speaking
so that she seemed to be saying under her breath the very words I was saying as I was saying them.

Or, even more disconcertingly—wildly so now that my puberty had erupted—
before I said them.

When I was smaller, I must just have assumed that she was omniscient. Why not?
She knew everything else—when I was tired, or lying; she'd know I was ill before I did.
I may even have thought—how could it not have come into my mind?
—that she *caused* what I said.

All she was really doing of course was mouthing my words a split second after I said them myself,
but it wasn't until my own children were learning to talk that I really understood how, and understood, too, the edge of anxiety in it, the wanting to bring you along out of the silence,
the compulsion to lift you again from those blank caverns of namelessness we encase.

That was long afterward, though: where I was now was just wanting to get her to stop, and, considering how I brooded and raged in those days, how quickly my teeth went on edge, the restraint I approached her with seems remarkable, although her so unprotestingly, readily taming a habit by then three children and a dozen years old was as much so.

It's endearing to watch us again in that long-ago dusk, facing each other, my mother and me. I've just grown to her height, or just pass it: there are our lips moving together, now the unison suddenly breaks, I have to go on by myself, no maestro, no score to follow. I wonder what finally made me take umbrage enough, or heart enough to confront her?

It's not important. My cocoon at that age was already unwinding: the threads ravel and snarl. When I find one again, it's that two o'clock in the morning, a grim hotel on a square, the impenetrable maze of an endless city, when, really alone for the first time in my life, I found myself leaning from the window, incanting in a tearing whisper what I thought were poems.

I'd love to know what I raved that night to the night, what those innocent dithyrambs were, or to feel what so ecstatically drew me out of myself and beyond... Nothing is there, though, only the solemn piazza beneath me, the riot of dim, tiled roofs and impassable alleys, my desolate bed behind me, and my voice, hoarse, and the sweet, alien air against me like a kiss.

Used with permission of Farrar Straus Giroux, ©1988 by C.K. Williams.

C.K. Williams, who lives in Paris and teaches part of each year at George Mason University in Virginia, received the National Book Critics Circle Award for poetry in 1987 for his fifth collection of poetry, *Flesh and Blood* (Farrar Straus Giroux). "My Mother's Lips," from *Tar* (1983), has been collected in *C.K. Williams: Poems 1963-1983* (Farrar Straus Giroux, 1988). Williams will read on the SOSC campus on Monday, March 2.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

April Issue: February 15

May Issue: March 15

For more information about arts events,
listen to the

Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

1 thru 15 EXHIBIT: *Pastels and Oils* by Carol Arian
Hallie Brown Ford Gallery
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.

1 thru 28 EXHIBIT: *Talking with Your Mouth Full*, artists and their words presented in conjunction with A Taste of Ashland Walking Tour of Art.
Hours Tues-Sat 10:30am-5:30pm and Sun 11am-2pm
Hanson Howard Gallery • 82 N. Main
(503) 488-2562 Ashland.

1 thru 29 EXHIBIT: *Douglas County Art Teacher*. Multi-media exhibit of artwork
Hours: 1-5 Monday through Friday
Gallery Whipple Fine Arts Building
Umpqua Community College
(503) 440-4600 Roseburg.

1 thru 3/6 EXHIBIT: *Still Life Selections from the Glenn Janss Collection of American Realism*.
Opening Reception 1/30 from 7-9pm
Schneider Museum of Art

Southern Oregon State College
(503) 552-6245 Ashland.

1 thru 2 FESTIVAL: *Taste of Ashland Winter Wine, Food and Art Festival* will include works by Michael Black, Gerald Pettit, James Tissot. Presented by Weissinger Vineyard, Ashland Vineyards, Primavera Restaurant & Gallery, Visions Art Gallery. Call for schedule of events and locations
Ashland Chamber of Commerce
(503) 482-3486 Ashland.

1 thru 2 EXHIBIT: *Ceramics and Weaving*, student work on display Mon-Fri 8am-5pm
Central Art Gallery
Southern Oregon State College
(503) 482-3486 Ashland.

1 thru 2 FESTIVAL: *Psychic Arts Festival*, unusual crafts and lectures on phenomena
9am-9pm
Ashland Community Center
59 Winburn Way
(503) 773-3368 Ashland.

1 CONCERT: *Once Upon a Time...* an evening of storytelling. 7:30pm. \$5 Sponsored by the Roseburg Folklore Society.
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.

2 CHAMBER CONCERT: Program includes smaller ensembles featuring various works including Wagner's *Siegfried Idyll* and Stravinsky's *Suite No. 2 for Small Orchestra* and works by the sons of J.S. Bach
Shasta College Theater
Shasta College
916) 225-4807 Redding.



Cellist Arto Noras

The great Finnish cellist Arto Noras will make his West Coast debut Friday, February 7, 1992, as the first artist in the Chamber Music Concert's Medalist Recital Series.

Recognized as one of the most prominent present-day cellists, he became a student at the Sibelius Academy at the age of 8, where he is now a professor. He was a 1964 Tchaikovsky competition runner up and won the Danish Sonning Award in 1967.

A member of the prestigious Sibelius Academy Quartet (which performed in Ashland January 1991), Noras has conducted master classes in Europe and recorded extensively.

Tickets can be purchased through the Division of Continuing Education, Southern Oregon State College, 552-6331, or at the door.

Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301



**AMERICAN
LINEN**

KSOR - CLASSICS & NEWS
American Linen
980 Ellen Ave.
Medford, Oregon
779-3711

**BURCH &
BURNETT, P.C.**
ATTORNEYS AT LAW

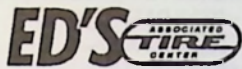
KSOR - STAR DATE
Burch & Burnett, P.C., Attorneys at Law
280 North Collier
Coquille, Oregon 97423
396-5511

**Josephine
Memorial Hospital**

**KAGI - MORNING EDITION
WEEKEND EDITION**
Josephine Memorial Hospital
715 N.W. Dimmick, Grants Pass, Oregon
476-6831

William P. Haberlach
Attorney at Law

KSOR - CLASSICS & NEWS
William P. Haberlach, Attorney at Law
203 W. Main, Suite 3B
Medford, Oregon 97501
773-7477



KSMF / KSJK - CAR TALK
Ed's Associated Tire Center
2390 N. Pacific Highway
Medford, Oregon
779-3421

**NOSLER'S
NATURAL GROCERY**

KSBA - MORNING EDITION
Nosler's Natural Grocery
99 East First Street
Coquille, OR 97423
396-4823



KSOR - CLASSICS & NEWS
Gates Home Furnishings
235 S.E. 7th
Grants Pass, Oregon
476-4627

Peter Sage
SHEARSON LEHMAN BROTHERS

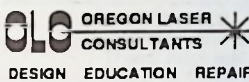
**KSMF - MORNING EDITION
ALL THINGS CONSIDERED**
300 West Main Street
Medford, Oregon 97501 • 779-5010
452-7960 (Oregon) / 547-1714 (out of state)

Earl H. Parrish, M.D.
Specializing in plastic,
reconstructive & hand surgery

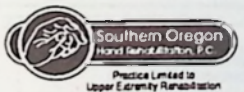
**KSOR - ALL THINGS CONSIDERED
KSMF - MORNING EDITION & ATC**
786 State Street
Medford, Oregon
779-7275

Mail Tribune

KSOR - MORNING EDITION
Mail Tribune
Fir & 6th Streets, Medford, 776-4411
62 E. Main, Ashland, 482-4646



KSOR - CLASSICS & NEWS
Bill Deutschman
Oregon Laser Consultants
882-3295



**KSOR - CLASSICS & NEWS
KSMF - OPEN AIR**
Timothy I. McPherson, OTR/L
836 E. Main, Suite 6, Medford, OR 97504
773-3757 - By Physician Referral Only

**Black,
Chapman
& Webber**
Injury and
Disability claims
exclusively

**KSOR - CLASSICS & NEWS
KSMF - OPEN AIR**
930 W. 8th
Medford, Oregon 97504
772-9850

WinterRiver
BOOKS & GALLERY

KSBA - NEW DIMENSIONS
Winter River Books and Gallery
170 2nd Street, S.E.
Old Town, Bandon, Oregon 97411
347-4111

**Norris
Shoes**

KSOR - CLASSICS & NEWS
Norris Shoes
221 E. Main St.
Downtown Medford
772-2123

Join Us!

- 2 **CONCERT:** *Mike Singer*, folksinger, performing Appalachian traditional songs and instruments, sponsored by the Ashland Folk Music Club at 8pm. Tickets at Cripple Creek Music, Cuppa Joe and Medford Music Center (503) 488-1561 Ashland.
- 2 **CONCERT:** *Jill Timmons*, Pianist, in concert 2pm. Admission \$6-7.50 Ross Ragland Theater • 218 N. 7th St. (503) 884-LIVE Klamath Falls.
- 3 **THEATER:** *Nonsense*, Dan Groggin's award-winning musical comedy at 7:30pm Ross Ragland Theater • 218 N. 7th St. (503) 884-LIVE Klamath Falls.
- 3 thru 16 **EXHIBIT:** *Glenn Bodish*, work on display. Admission free. Mon-Fri Central Art Gallery Southern Oregon State College (503) 552-6386 Ashland.
- 4 thru 15 **EXHIBIT:** *PTA-Student Work* on display Tues-Sat noon-4pm. Free Grants Pass Museum of Art 304 E. Park Street (503) 479-3290 Grants Pass.
- 7 **CONCERT:** *Love Song*. The Lyric Theatre Co. will perform a montage of love songs as a fundraiser for the Theatre, 6:30pm, tickets \$30 ea. or \$55 per couple, dinner included at the Rogue Valley Country Club. Call for tickets and more information Lyric Theatre Co. • P. O. Box 1165 (503) 488-1926 Ashland.
- 7 **CONCERT:** *Chamber Music Concerts'* Medalist Recital Series, featuring Arto Noras, cello and David Gross, piano. 8pm, tickets \$14 general admission Music Recital Hall Southern Oregon State College (503) 552-6333 Ashland.
- 7 thru 3/8 **THEATER:** *La Mome Piaf* features Nora Michaels and Todd Moeller in a show about Edith Piaf, France's *LITTLE SPARROW*. Performances Friday, Saturday, Sunday at 8pm Oregon Cabaret Theatre 241 Hargadine (503) 488-2902 Ashland.
- 7 thru 9 **THEATER:** *Road to Mecca*, Athol Fugard's story about a South African woman Fri-Sat 8:15pm Sun 2:30pm, tickets \$6 Barnstormers Theatre • 112 NE Evelyn (503) 479-3557 Grants Pass.
- 7 thru 28 **EXHIBIT:** *Brooks Jensen*, photography, *Lewis Lytal*, mixed media sculpture Wiseman Gallery Rogue Community College (503) 479-5541 Grants Pass.
- 8 **CONCERT:** *The Balafon Marimba Ensemble and the Caribbean Super Stars Steel Band* will entertain. Presented by SOSOC Lectures & Performing Arts Committee 8pm

Britt Ballroom
Southern Oregon State College
(503) 552-6461 Ashland.

- 9 THEATER: *Bully the Kid*, or Tale of the Wild, Wild West at 2pm
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE Klamath Falls.

- 14 thru 16 THEATER: *Road to Mecca*, Athol Fugard's story about a South African woman. Fri-Sat 8:15pm Sun 2:30pm, tickets \$6
Barnstormers Theatre • 112 NE Evelyn
(503) 479-3557 Grants Pass.

- 14 thru 3/7 THEATER: *The Crucible*. Powerful, award winning drama by Arthur Miller deals with the witch trials in Salem, Massachusetts. Directed by Ralph McCormic
Linkville Theater • 1004 Main Street
(503) 884-6782 Klamath Falls.

- 15 CONCERT: *Golden Bough*. Sponsored by the Roseburg Folklore Society. \$6
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.

- 16 CONCERT: *Golden Bough*. Paul Espinoza, Margie Butler, Florie Brown blend their voices while accompanying themselves on the Celtic folk harp, violin, viola, guitar and mandolin
Redwood Theater • 621 Chetco Ave.
(503) 469-5775 Brookings.

- 16 THEATER: *Pacific Rim Mythtime* by storyteller David Barrett at 2pm, tickets \$2
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE Klamath Falls.


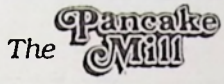
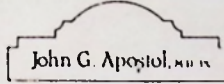
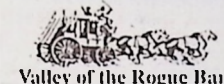


- 17 thru 3/1 EXHIBIT: *Suzanne Warner, M.S.*, work on display, admission free
Central Art Gallery
Southern Oregon State College
(503) 552-6386 Ashland.

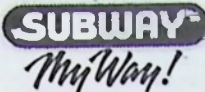

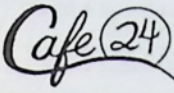
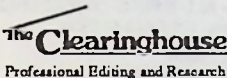


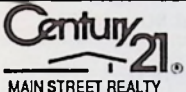


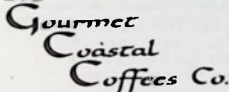
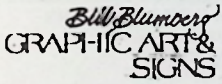
- 18 thru 3/14 EXHIBIT: *Museum Collection* open noon-4pm Tues-Sat, admission free
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 Grants Pass.

- 20 EXHIBIT: *Monthly Third Thursday Art Gallery Tour, 5-7*
Roseburg Town Center
Participating Roseburg Art Galleries/Studios
(503) 672-1577 Roseburg.

- 20 thru 3/8 THEATER: *Tom Jones*, Peter Jeffries' stage adaptation of the classic 1749 novel, a dinner theater presented at 6:30pm
Dorothy Stolp Theater
Southern Oregon State College
(503) 552-6348 Ashland.

- 20 thru 3/14 EXHIBIT: *Water Color & Sculpture* by Merrie Holbert & Jody Batson
Hallie Brown Ford Gallery
Umpqua Valley Arts Center
(503) 672-2532 Roseburg.


H.D. Sumner, D.V.M. Yreka Veterinary Hospital	KSOR - CLASSICS & NEWS H. D. Sumner, D.V.M. 106 Oberlin Road Yreka, California 96097 (916) 842-2231
CATALINA PHYSICAL THERAPY Ken Gosling, P.T.	KSMF - OPEN AIR Ken Gosling, P.T. Catalina Medical Bldg, Suite 2 246 Catalina Dr., Ashland, Oregon 97520 488-2728
 JOSEPH WINANS FURNITURE	KSOR - CLASSICS & NEWS Joseph Winans Furniture In Medford and Grants Pass 773-2248
 The Pancake Mill	KSBA - MORNING EDITION Pancake Mill Highway 101 North Bond, Oregon 756-2751
Coos Head Food Store	KSBA - MORNING EDITION Coos Head Food Store 1960 Shorman Ave. North Bond, Oregon 97459 756-7264
NORTHWEST NATURE SHOP	KSOR - STAR DATE Northwest Nature Shop 154 Oak Street Ashland, Oregon 97520 482-3241
 John G. Apostol, M.D.	KSOR - ALL THINGS CONSIDERED John G. Apostol, M.D., P.C. Eye Surgeon & Physician 815 E. Main, Medford, Oregon 779-6395
Siskiyou Medical & Surgical Eye Center	KSOR/KSMF - NATURE NOTES Siskiyou Medical & Surgical Eye Center Dr. William Epstein Ashland, 482-8100 Yreka, (916) 842-2760
 Valley of the Rogue Bank	KSJK - EL SOL LATINO Valley of the Rogue Bank With branches in Medford, Ashland, Phoenix, Talent, Rogue River, and Grants Pass
OB-GYN CLINIC	KSOR - CLASSICS & NEWS KSMF - OPEN AIR Drs. Jacobson, Ramsey, Palamara Harris, Wit and Sohl 777 Murphy Road, Medford, OR • 779-3460
Medford Orthopedic Group	KSMF - MORNING EDITION ALL THINGS CONSIDERED 840 Royal Ave., Suite 1 Medford, Oregon 97504 779-6250
Douglas G. Smith, O.D. Dean R. Brown, O.D. Doctors of Optometry	KSOR - STAR DATE Doctors of Optometry 1005 E. Main Street, Suite 11 Medford, Oregon 773-5522 / 773-1414
 STATE FARM INSURANCE	KSOR - ALL THINGS CONSIDERED Proudly sponsored by local State Farm Insurance Agents throughout southern Oregon
 FARR'S	KSBA - ALL THINGS CONSIDERED Farr's True Value Hardware Since 1916 880 S. First, Coos Bay 267-2137 220 N. Centra, Coquille 396-3161
Off the Record	KSBA - MARIAN McPARTLAND Off the Record 101 Central Coos Bay, Oregon 267-5231
John Wm. Unruh, M.D., Roseburg	KSOR - CLASSICS & NEWS
Pacific Spine & Pain Center	KSOR - MORNING EDITION KSMF - ALL THINGS CONSIDERED 1801 Highway 99 North Ashland, Oregon 97520 482-5515

	KSMF – ALL THINGS CONSIDERED MORNING EDITION Locations in Medford, Ashland, White City and Klamath Falls
Deborah Gordon, M.D.  Specializing in Classical Homeopathy	KSMF – WEEKEND EDITION Deborah Gordon, M.D. 1605 Siskiyou Blvd. Ashland, Oregon 482-0342
	KSMF – ASK DR. SCIENCE Cafe 24 2510 Highway 66 Ashland, Oregon 97520 488-0111
KSOR – STAR DATE The Allen Johnson Family of Ashland	
OREGON OUTLOOK Cynthia Lord	
	KSOR – MILLENNIUM OF MUSIC Colleen Curran, M.A. & M.E. Foster, Jr., Ph.D. 63 Bush Street Ashland, Oregon 488-0328
	KSOR – ALL THINGS CONSIDERED West Main Rentals & Sales Medford, 773-7323 & 779-6966 Brookings, 469-9405 Crescent City, (707) 464-3649
KSMF – GRATEFUL DEAD HOUR Tom Norby of Ashland	
	KSOR – MORNING EDITION Volney F. Morin Attorney at Law Medford, Oregon 773-2000 • 1-800-252-0234
	KSMF – MORNING EDITION Marvin Salles, Sales Associate Main Street Realty Ashland, Oregon 488-2121
Frank R. Alley, III ATTORNEY AT LAW	KSJK – BBC WORLD NEWS Frank R. Alley, III, Attorney at Law 705 W. Tenth Street / P.O. Box 1746 Medford, Oregon 97501 779-4075
THE FRAME 	KSBA – MARIAN MCPARTLAND The Frame Stop 171 S. Broadway Coos Bay, Oregon 269-2615
Second Street Foreign Car Service	KSBA – CAR TALK Second Street Foreign Car Service 801 S. Second Street Coos Bay, Oregon 267-6701
	KSMF – MORNING EDITION Hand-crafted Arts & Apparel From Around the World 297 East Main, Ashland, Oregon 488-2714
	KSBA – MORNING EDITION Gourmet Coastal Coffees Co. 273 Curtis Avenue Coos Bay, Oregon 267-5004
	KSBA – MORNING EDITION Bill Blumberg Graphic Art & Signs North Bend, Oregon 759-4101
Kimball, Dixon & Company Certified Public Accountants	KSJK – MARKETPLACE Kimball, Dixon & Company Certified Public Accountants 517 W. 10th Street, Medford, Oregon 97501 773-2214

- 21 **CONCERT: Piano Concert.** Vladimir Kochanski Presented by Leah Beach
7:30pm
Jacoby Auditorium
Umpqua Community College
(503) 679-4836 **Roseburg.**
- 21 **CONCERT: Delores Bruch** will give a pipe organ recital at 8pm as part of the Church Music Festival
Music Recital Hall
Southern Oregon State College
(503) 552-6101 **Ashland.**
- 21 **THEATER: Oregon Shakespeare Festival Plays.** Pre-season previews include *All's Well That Ends Well*, *Toys in the Attic*, and *The Playboy of the Western World* in the Angus Bowmer Theatre. Also showing in Feb is *Restoration* in the Black Swan. Call for tickets and information
Oregon Shakespeare Festival
15 S. Pioneer Street
(503) 482-4331 **Ashland.**
- 21 thru 22 **THEATER: Tom Jones**, Peter Jeffries' stage adaptation of Fielding's classic 1749 novel, a dinner theatre presented at 6:30pm
Dorothy Stolp Theater
Southern Oregon State College
(503) 552-6348 **Ashland.**
- 21 thru 23 **THEATER: Road to Mecca**, Athol Fugard's story about a South African woman. Fri-Sat 8:15pm Sun 2:30pm, tickets \$6
Barnstormers Theatre • 112 NE Evelyn
(503) 479-3557 **Grants Pass.**
- 21 **LECTURE: Oral Tradition and the Creative Writing Process**, a forum featuring Simon Ortiz, noon, Rogue River Room. Performance at 7:30pm in the Stevenson Union Arena
Southern Oregon State College
(503) 552-6635 **Ashland.**
- 22 **WORKSHOP: Delores Bruch**, organist, will conduct a Church Music Workshop from 10am - Noon
Music Building
Southern Oregon State College
(503) 552-6101 **Ashland.**
- 22 **LECTURE: Delores Bruch**, organist, will discuss playing the pipe organ and demonstrate her teaching at 1:30pm
Music Recital Hall
Southern Oregon State College
(503) 552-6101 **Ashland.**
- 22 **CONCERT: The Church Choirs Festival**, featuring local church choirs, individually and together, will be held at 7:30pm
Music Recital Hall
Southern Oregon State College
(503) 552-6101 **Ashland.**
- 22 **CONCERT: Tall Jazz** by the Portland Jazz Ensemble. 7:30pm. Admission \$8-10
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE **Klamath Falls.**

- 23 **CONCERT:** *Youth Symphony of Southern Oregon* conducted by Sylvain Fremaux at 3pm. Admission Free
S. Medford High School Auditorium
815 S. Oakdale Avenue
(503) 482-2937 Medford.
- 26 **LECTURE:** *Book and Breakfast.* Betty Hazel will host a discussion of travel books at 6:30am.
Douglas County Justice Hall Cafeteria
(503) 440-4308 Roseburg.
- 27 **CONCERT:** *Roseburg High Band* will perform at 7:30pm.
Jacoby Auditorium
Umpqua Community College
(503) 440-4600 Roseburg.
- 27 **CONCERT:** *Concert IV - 25th Anniversary Season*, the Rogue Valley Symphony will perform works by Lalo, Borodin and Brahms, featuring cellist Steven Honigberg. 8pm. All seats reserved. Call for ticket information
Music Recital Hall
Southern Oregon State College
(503) 488-2521 Ashland.
- 27 thru 29 **THEATER:** *You Can't Take It With You* presented by the Umpqua Actors Community Theatre at 8pm
Betty Long Unruh Theatre
1614 W. Harvard Avenue
(503) 673-2125 Roseburg.
- 28 thru 3/1 **THEATER:** *Tom Jones*, Peter Jeffries' stage adaptation of Fielding's classic 1749 novel, a dinner theatre presented at 6:30pm
Dorothy Stolp Theater
Southern Oregon State College
(503) 552-6348 Ashland.
- 28 **CONCERT:** *Rosalie Sorrels.* Sponsored by the Roseburg Folklore Society. 56 Umpqua Valley Arts Center
(503) 672-2532 Roseburg.
- 28 **CONCERT:** *Concert IV - 25th Anniversary Season*, the Rogue Valley Symphony will perform works by Lalo, Borodin and Brahms, featuring cellist Steven Honigberg. 8pm. Call for ticket information
First Baptist Church
(503) 488-2521 Grants Pass.
- 29 **CONCERT:** *The Southern Oregon Music Educators Association* hosts the Solo Instrumental Contests for High School Seniors from 8am to 3 pm
Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 29 **CONCERT:** *Concert IV - 25th Anniversary Season*, the Rogue Valley Symphony will perform works by Lalo, Borodin and Brahms, featuring cellist Steven Honigberg. 8pm. Call for ticket information
So. Medford High School Auditorium
815 S. Oakdale Avenue
(503) 488-2521 Medford.

FAMILY CHIROPRACTIC CENTERS




KSMF - NEW DIMENSIONS
Dr. John P. Hurd
Chiropractic Physician
Ashland, 482-1455
Klamath Falls, 884-1733

**Richard Wagner
Joyce Ward
Tom Giordano**

KSMF - NEW DIMENSIONS
Architects & Planners
349 East Main, Suite 4
Ashland, Oregon
482-5482

A division of




CSC INC.

**KSOR - CLASSICS & NEWS
KSMF - OPEN AIR**
Medford Steel & Modford Blow Pipe
P.O. Box 1588 - Medford, Oregon
779-1970

the Web-sters inc.
HANDSPINNERS,
WEAVERS &
KNITTERS

NEW DIMENSIONS
Web-sters
11 North Main Street
Ashland, Oregon
482-9801



**Harvest
Book Shoppe**

KSBA - THISTLE AND SHAMROCK
Harvest Book Shoppe
307 Central
Coos Bay, Oregon
267-5824

**FOSS, WHITTY
LITTLEFIELD & MCDANIEL**
ATTORNEYS AT LAW

KSBA - ALL THINGS CONSIDERED
Foss, Whitty, Littlefield & McDaniel
P.O. Box 1120
Coos Bay, Oregon
267-2156 / FAX 269-0839

Century 21
MAN STREET REALTY



KSMF - MORNING EDITION
Leslie Balow, Salos Associate
Main Street Realty
Ashland, Oregon
488-2121 / Residence 488-2518

Join Us!

**Kellum Brothers
Karpel Kompany**

**KSOR - CLASSICS & NEWS
KSMF - OPEN AIR &
MORNING EDITION**
350 S. Riverside Ave.
Medford, Oregon 97501 · 776-3352

La Burrita

KSJK - EL SOL LATINO
La Burrita, Mexican Food Products, Inc.
4775 Table Rock Road
Medford, Oregon 97501
664-3316

**MENASHA
CORPORATION**



KSBA - MORNING EDITION
Menasha Corporation
1515 Sheridan
North Bend, Oregon 97459
756-1193

**HARDIN OPTICAL
COMPANY**

**KSOR - ALL THINGS CONSIDERED
KSOR - CLASSICS & NEWS**
1320 Oregon Ave., P.O. Box 219
Bandon, Oregon 97411
347-9467

**Meyerding
SURGICAL ASSOCIATES**

**KSMF - ATC & OPEN AIR
KSOR - CLASSICS & NEWS**
Drs. Eugene Meyerding & Elliott Meyerding
2931 Doctors Park Drive
Medford, Oregon 97504 · 773-3248

Join Us!



CONE 9
COFFEE, CREAM, CIGARETTES

KSBA - ALL THINGS CONSIDERED
Cone 9 - Cookware · Espresso Bar
Mon-Fri 9-9 · Sat 9-6 · Sun 12-5
Pony Village, North Bend, Oregon
756-4535


C.K. Tiffin's

KSMF - NEW DIMENSIONS
A Natural Food Restaurant
226 East Main Street
Medford, Oregon
779-0408


Join Us!




HERE'S TO YOU, OREGON,
WE'RE ON YOUR WAY.

 **Holiday Inn**


REDDING
1900 Hilltop Dr. (96002)
916-221-7500
Fax: 916-222-3008

 **Holiday Inn**

CHICO
Cohasset Exit at US 99 (95926)
916-345-2491
Fax: 916-893-3040

 **Holiday Inn**

SACRAMENTO Northeast
I-80 Exit Madison Ave.
5321 Date Ave. (95841)
916-338-5800
Fax: 916-334-2868

 **Holiday Inn**

WALNUT CREEK
I-680
2730 N. Main St. (94596)
510-932-3332
Fax: 510-256-7672

A TEAM EFFORT...
HERE TO SERVE YOU!

Stay with someone you know.®

Operated by North Main Street Company under license from Holiday Inns, Inc.



JEFFERSON
PUBLIC RADIO
Southern Oregon State College
1250 Siskiyou Blvd.
Ashland, Oregon 97520-5025

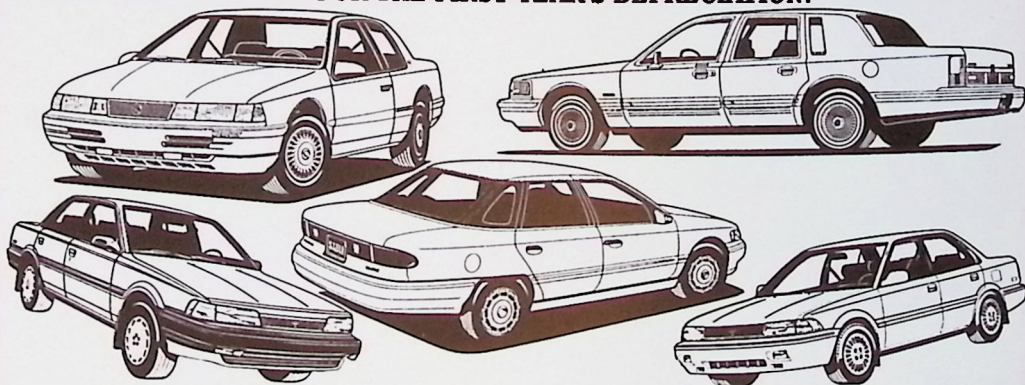
Non-Profit Org.
U.S. Postage
PAID
Southern Oregon
State College



FRIENDSHIP IS HERE TO STAY AT

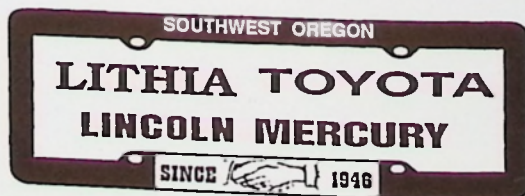
LITHIA TOYOTA LINCOLN MERCURY

SEE THE FRIENDLY CARS AT LITHIA TOYOTA LINCOLN MERCURY! THESE USED CARS HAVE NEVER BEEN REGISTERED TO ANY INDIVIDUAL AND STILL HAVE THE MAJORITY OF THE FACTORY WARRANTY. THEY ALL HAVE LOW MILES AND BEST OF ALL....YOU DON'T PAY FOR THE FIRST YEAR'S DEPRECIATION!



TOYOTA CAMRY	TOYOTA COROLLA	TOYOTA 4 RUNNER
MERCURY TOPAZ	MERCURY SABLE	MERCURY COUGAR
FORD T-BIRDS	LINCOLN TOWN CAR	LINCOLN CONTINENTAL

776-6593



**360 E.
JACKSON ST.**